TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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W. S. HART.

A POPULAR LEADING ACTRESS.

Dramatic intensity comes to Viola Allen by nature. Her father, C. Leslie Allen, is well known as an admirable actor of character old men. Her mother, who has been in retirement for many years, was also at one time recognized as an actr ss of merit. Clearly, therefore, her histrionic instinct owes something to heredity.

Viola Allen is an actress of brain as well as of beauty. As soon as she appears before the audience she commands attention. One has scarcely begun to admire her as a beautiful woman before her intellectual vigor and artistic zeal impress themselves.

In spite of her youth Miss Allen seems like the daughter of another age—she is so extremely unnaturalistic. The secret of the difference between her and the other actresses who play somewhat her same line of parts is of training. When very young she was the leading support of John McCullough and the elder Salvini. This training could not help having a telling influence upon a girl still in her teens. Desdemona and Cordelia certainly demand a different intellectual training and a different technical method from the modern heroines of the realistic drama of to-day. In acting with Salvini the girl probably felt that she must rise to her very tip toes—intellectually, physically, emotionally—in order to be worthy of the giant beside her.

Later Miss Allen appeared with Jefferson and Florence in their revivals of The Heir-in-Law and the Rivals; and, while Cicely Homespun and Lydia Languish are actuated by the same feelings and passions of young women of all times, they do not express those feelings and passions in quite the same way as the decadent heroines of Henry Arthur Jones and Sidney Grundy.

And so Miss Allen, who is still young in years and in heart, carries into every one of her personations something of the poetic and romantic feeling of another time. And in thus accounting for her delightful way of individualizing the heroines of the Empire dramas, it is paying her a compliment in calling her the daughter of another age.

Her Rosamund in Sowing the Wind, for example, was instinct with the purity and tenderness of Desdemona. And her most recent performance, the Lost Angel of the Priest Michael, was flavored with the subtle spice of *diablerie* as Cressida. In all her other characterizations at the Empire—Dulcie Larondie, Kate Cloud, Blanche Chiltern, and the Hon. Gwendolin Fairfax—she was individual in this same way. The parts were naturalistic—Miss Allen was delightfully un-naturalistic. In playing them, the actress seemed to bow condescendingly to the realisms of Mr. Jones, Oscar Wilde, Grundy, R. C. Carton and the rest. But into the words of these authors she threw something of the spirit of transcendentalism.

To a Mirror representative, who called upon Miss Allen at her home, she talked warmly and sympathetically about her art.

"Do you know," she said, "what I should like to do above all things else in the world? I should like some good fairy to call in upon me, fill my purse with gold and give me that magic carpet we read about in the Arabian Nights, which carries one all over the world for the mere wishing. I should take that carpet and fly off on it to every country where there was a theatre. I should spend a year in seeing all the great actors of the world."

"You are fond of watching the acting of others?"

"There is nothing I enjoy so much. I think that it would be the happiest period of my life and the most profitable, too, if I could spend a year of constant theatregoing. Of course I should only go to what was worth seeing."

"And who is your favorite actress?"

"Ellen Terry. There is also a French actress, Duhamel, at the Opera Comique in Paris whom I greatly admire. But Duhamel acts only in comedy. Miss Terry is great in everything."

"You yourself have played the heroines of many different dramatic schools, have you not?"

"Yes, I believe that I've run the gamut from [illegible] end, Shakespeare, old comedy, romantic [illegible]rama, society plays and what next, [illegible]cted so many parts in so [illegible]s that I have begun [illegible] never were [illegible] world impressions, you know, are always the strongest. I used to study my Shakespeare with my whole heart and soul. I knew every line of the plays that we did. I knew every part as well as my own. I plunged deep in the commentaries and drained them dry. It was all Shakespeare with me then, and no time of my life has been so sweet and dear to me."

"And what part have you most enjoyed acting?"

"Audrie Lisden in Michael and His Lost Angel. The part grew upon me. I am not quick in realizing exactly how a part shall be developed, though I catch the spirit of it at once. Mr. Miller, on the other hand sees at once the right way to bring a part into the light. He has a wonderful technical insight. He is most generous, too, with the people on the stage with him. Do you know what I mean? He is generous in not trying to absorb the whole picture."

"But we were talking about the bad woman in Michael and His Lost Angel. She was not an easy part. The sympathy of the audience sets in strongly against her at the very start. The easiest parts are the conventional ones. The expected thing is always done in the expected way. The audience is not shocked, and its sympathies thwarted. For this reason Rosamund in Sowing the Wind was an easy part and a very effective one. Her character was so clearly defined early in the play. She was virtuous to the last degree, and the audience settled back comfortably with the assurance that she would remain virtuous till the last curtain-fall. Audrie Lisden, on the other hand, startled and worried them. She said queer things and did queer things. Her nature was so complex that the audiences had to use their heads in studying her motives. Dulcie Larondie in The Masqueraders was another capricious creature. The play covered several years of her life and her character changed under different conditions. In the first act, she was a light hearted bar-maid, somewhat flighty and insincere. In the next act, she was a suffering wife. Last of all, she was shown as a woman tempted to sin, rising above the temptation through innate moral nobility. Now there was a character that kept the audience guessing. The woman was a bit of a puzzle to the very end. I tried to make her as intelligible as I could. But, as I say, most of the people in the audience do not like to be puzzled with studying capricious heroines. They like a machine made creature like Rosamond, whom they can take for granted is the epitome of all moral, mental and physical virtues. So, for a fact, I always got a great deal more applause in Sowing the Wind than in the other plays where my parts were more difficult."

"Can I bother you for a little of your biography?" asked the Mirror reporter.

"Oh, dear, no! I must refuse. Biographies are tiresome things; nobody ever gets them right, and nobody reads them after they're written. They always say that my mother is Octavia Allen or Mrs. Julia Brutone. Both of those actresses are estimable and talented. But neither of them is my mother. So I beg of you, don't dip into my pedigree and my past. Even if I told it all carefully to you nobody would want to read it."

Miss Allen said this with simple sincerity. In the comparatively short time in which she has graced the stage she has done remarkable work in support of the best actors of the time. But she is not given to boasting: she abhors "talking shop." She believes that her claims to artistic recognition should be made wholly through her work on the stage; in private life there should be no taint of the footlights.

Her feeling in this respect is that of every modest man or woman in the dramatic profession. It is simply because her spirit is that of the real artist.

ABOUT A MINSTREL DISBANDMENT.

Al. L. Dolson, business manager of J. H. Haverly's Mastodon Minstre's, called on The Mirror last week to explain the closing of that company in New Orleans, on Jan. 26.

"We organized in Chicago early in the season," said Mr. Dolson, "and transported the company directly to San Francisco, where we played a very successful engagement, and thence traveled the coast and through the West and Southwest.

"After playing New Orleans to excellent business, the question arose as to a reasonable reduction in the salaries of two or three of our principal performers, in order that we might make the jump back to Chicago and thence go to San Francisco again. We were paying the biggest salaries in the minstrel business to-day to men who declined to accept a reduced amount that represented as much as they could command with any company. Two or three of these performers objected to a reduction, and when I wired Colonel Haverly he answered that the company should be disbanded in New Orleans and reorganized in Chicago at once for the Western tour. That is why our week or so of dates out of St. Louis were not filled. This was no closing in the ordinary sense of that word, as every salary was paid and every bill was liquidated according to agreements and contracts. We shall open with another fine company in Chicago within two or three weeks."

A NEW OPERA COMPANY.

The Standard Opera Bouffe company, to be managed by William N. Famous, has just organized, and is rehearsing at Adelphi Hall. The [illegible]ene Verona, Caroline Wolffe, Seaton, and Sylvester [illegible]ll be under the [illegible]he in-

W. S. HART.

One of the strongest of the younger leading men of the American stage is W. S. Hart. Few have played leading business so early in their careers.

Mr. Hart began his stage life with D. E. Bandmann in 1888. In three months he was advanced from utility to leading business, and in his first season he appeared as Bandmann's leading support in New York city.

The following season Mr. Hart played with Lawrence Barrett, who said of him: "That young actor not only has ideas, he knows how to execute them." Mr. Barrett, in whose elaborate productions Mr. Hart filled important roles, predicted a great future for the young actor. Mr. Hart afterward supported Margaret Mather, Robert Downing and Marie Prescott. While playing with the Prescott-MacLean combination he made a decided hit as Phasarius in The Gladiator at the New York production of the play at the Union Square Theatre. Of this impersonation one of the New York critics said: "W. S. Hart as Phasarius created a great impression. In the reconciliation with his brother, followed by his death, he showed a strength of dramatic feeling and truth of impulse that carried the audience by storm."

For three years Mr. Hart was leading man with Mlle. Rhéa. He joined her in the Fall of 1892, when she revived A. R. Haven's play, Josephine, Empress of the French, in which he appeared as Napoleon for two years. In his third season with Rhéa, when she played a repertory, Mr. Hart was seen in a number of great roles, such as Benedick, Melnotte, Julian Gray, Armand Duval, and Pygmalion. The fact that he succeeded in satisfactorily impersonating these widely diverse characters is evidence of his versatility. Of all his personations, none probably is more completely successful, more thoroughly artistic, than his Benedick in Much Ado About Nothing, and his Julian Gray in The New Magdalen. Here again his versatility stands out. As the dashing, witty soldier of the Shakespearean comedy, Mr. Hart is graceful and brilliant. In the scenes of persiflage between Benedick and Beatrice, he is the personification of gayety and gallantry. On the other hand, as Julian Gray, he accomplishes the unusual achievement of making a clergyman on the stage thoroughly interesting.

When, besides the characters named, it is stated that Mr. Hart has played Romeo, Iago, Mark Antony, and Macbeth, the wide range of his work is apparent. The last named character Mr. Hart played to the Lady Macbeth of Madame Modjeska, who said of him: "I believe that he is bound to occupy a distinguished position on the American stage." While leading man with Modjeska, Mr. Hart made a strong impression as Angelo in Measure for Measure.

Few actors have Mr. Hart's equipment. He is tall, has a commanding presence, and has a powerful rich voice, which he uses well. He is an admirable reader. He is young, and not the least of his talents is a genius for work. As he has made unusual progress for an actor of his years, it is reasonable to expect that the rest of his career will be brilliant.

THE BOSTONIANS.

The Bostonians will follow An Artist's Model at the Broadway Theatre for a limited engagement, beginning on Feb. 10. To a Mirror representative F. P. Weadon, business manager of the company, made the following statement:

"The engagements of the Bostonians this season have really been remarkable when the plaints of other managers are heard. We have played to a succession of crowded houses since we opened the season at the Lyric Theatre at Hoboken in September. Engagements in Western cities rapidly followed, and after a prosperous season on the coast we have played the principal cities of the Central States. The production of a new romantic opera, A War Time Wedding, has considerably strengthened our repertoire. The demand for Robin Hood still continues very strong, and the vitality of this melodious composition is really unparalleled.

"Our season at the Broadway will be devoted to a revival of Robin Hood with the usual metropolitan accessories. I think I can safely say that our chorus is the most effective ever heard in light opera, voice, stage presence and beauty having been requisites for admission. The principals this year include Henry Clay Barnabee, William H. MacDonald, Jessie Bartlett Davis, Helen Bertram Henley, Eugene Cowles, George Frothingham, Jerome Sykes, Harold Blake, Frank Pollock, Josephine Bartlett, Alice Nielson, Cora Barnabee, C. E. Landie, and Charles R. Hawley. S. L. Studley is the musical director. We are confident that considerable interest will be aroused in the revival, as Robin Hood has not been heard in the metropolis for two seasons."

THE CLEVEREST CHILD ON THE STAGE.

Mrs. Fernandez, who is regarded as an oracle on stage children, who discovered Tommy Russell and Elsie Leslie, who has watched scores of infant prodigies blossom and develop, said to a Mirror reporter last week:

"Do you know who is the cleverest child on the stage to-day? It is young Master Walsh, who is playing Little Algie in A Woman's Reason at the Empire. He is a son of Jack Walsh, of Silver King fame, and he has wonderful stage instinct. I congratulate myself on having brought him to the notice of Mr. Frohman who was quick to see the lad's talent.

"Some day," continued Mrs. Fernandez, "I think I shall give a little party to my old children who played in May Blossom. It seems but yesterday that they were little tots; to-day they are [illegible] married and most of them have chil-

[illegible]'s Comedians.

GOSSIP OF THE TOWN.

Lem H. Wiley, manager, in a despatch last Tuesday from Peoria, Ill., said: "The Lees, hypnotists, opened at the Auditorium to S. R. O., and gave great satisfaction."

Hall and Swan say that Jessie Mae Hall broke all records at Black's Opera House, Springfield, O., last week Monday night.

B. Vecker, manager of the Fulton Opera House, telegraphed last Tuesday that the Cecil Spooner company turned hundreds away at their opening in that place on Monday.

N. C. Bradley telegraphed from Yonkers last week: "Waite's Comedy company opened to standing room and scored a big success."

Irene Hernandez, soubrette of The Two Kids company, was suddenly called to her home in New York on account of the death of her sister, Grace Hernandez, who was buried on Thursday morning.

Frank Howe, Jr., says that Robert Hilliard opened at the Walnut Street Theatre, Philadelphia, last Monday night, to $1,151.

Reuben Fax has taken Mr. Carleton's place in one of the Trilby companies.

The management of the East End Theatre, Pittsburg, telegraphed to The Mirror last week of the success of the Sages, hypnotists, at that house.

J. W. Jefferson, who is playing George Edeson's old part of Jim Farren in Shadows of a Great City, is said to resemble his father, Joseph Jefferson, in face, voice and method.

Della Fox did not appear last Wednesday at the Columbia Theatre in Brooklyn on account of slight indisposition. It was announced by Manager Roth that she was suffering from tonsilitis. An understudy played her part.

Jennie Reynolds is making a big hit in Thrilby with her Irish songs. The one she sings in the second act, "McFadden's Debut," written by Joseph Herbert, is a great success.

Emma R. Steiner is seriously ill with typhoid pneumonia at her residence in West Sixty-first Street.

B. B. Valentine has started on the road in advance of Eleanora Duse.

Nita Sykes, who was a member of the late Bachelor's Baby company, has received an offer to play Mrs. Sidney Drew's part in that piece in the event of its going out again. Miss Sykes played the Duchess of Berwick in Lady Windermere's Fan last year.

Recently Edward A. Dittmar, of the *Times*, referred to Olga Nethersole as "a blind and wayward child in art" and this inspires the Boston *Transcript* to remark: "If Miss Nethersole were able to submit herself to intellectual training, and learn the distinction between art and nature, there might be some fulfillment of the great promise she has shown."

H. Willard Storm, who for three seasons was leading man with Wilfred Clarke, has made a decided hit as Richard Bellew in On Erin's Shores.

Mrs. Charles Gilbert, known on the stage as Argyle Gilbert, and her clever little daughter, Ada Vanders Gilbert, are in the cast of The Arm of The Law.

Maurice Freeman, who is in his eighteenth week in Hands Across the Sea, reports good business. Miss Starr has left the company and been replaced by Miss Rice, who retired from the company several weeks ago and has just recovered from pneumonia. Mr. Freeman says he was offered Mr. Morris' part in The Lost Paradise, but could not accept. He will next season produce a new play called Truth.

Philadelphia has this season proved one of the best theatrical cities in the country. In point of large average receipts it is second only to New York.

The manager of a prominent attraction who "has been there" sends this pointer to brother managers through The Mirror: "If you contemplate playing Montreal, don't! It is rotten."

Leilyan Crone, the soprano, joined Maloney's Wedding in Paris, Tex., on Jan. 31.

The members of the Miss Harum Scarum company, supporting Amy Lee and Frank Doane, are Francis Campbello, Benjamin F. Butler, Charles Harris, J. C. McGuire, Jay L. Packard, Gray Towler, Isabelle Gaffney and Jeanne Towler. Miss Lee writes The Mirror that her new version of Miss Harum Scarum is a decided success. The new sensational third act, in which Mr. Doane assumes the disguise of a wild Irishman and Miss Lee that of a messenger boy, never fails to get a curtain call.

Willis E. Boyer writes that John J. Burke is playing in New England to big business in The Doctor.

H. McClain, of the Suwanee River company, gave a banquet to the members of the band of that organization during their engagement in this city last week. Mr. McClain will soon sail for Europe, but will return next season to star in a play called The Black Politician, under the same management.

The Altmeyer Theatre building at McKeesport, Pa., will be transformed into a brewery.

The Mayrhofer Stage Lighting department of the General Incandescent Arc Lighting company of New York has closed a contract with Mrs. Ettie Henderson, of the Academy of Music, Jersey City, to install a complete stage-lighting system in that theatre, the work to be finished by Feb. 10.

A. H. Hilton telegraphed from Fredonia, N. Y., last Saturday: "Hanford, Spencer and O'Brien packed the house in Julius Cæsar. Receipts, $220.

Burt Hodgkins, who plays the title-role in Dave B. Levis' Uncle Josh Spruceby company, is highly praised for his work by papers in the West. The company is playing Manager Cal Heilig's Northwestern circuit.

SCENES FROM CURRENT PLAYS.

HENRY MILLER. VIOLA ALLEN. EDGAR DAVENPORT. MAY ROBSON. W. H. CROMPTON. ELSIE DE WOLFE. J. E. DODSON. GENEVIEVE REYNOLDS.

EMPIRE THEATRE: A WOMAN'S REASON. ACT 1.—LORD BLETCHLEY'S MANSION.

NINA: *"What shall I write on yours, Mr. D'Acosta?"*

From a flash-light photograph made especially for THE DRAMATIC MIRROR by Joseph Byron.

MR. STODDART'S NIGHT OF NIGHTS.

The Academy of Music never held such an audience under its roof as that which filled the old playhouse to overflowing last Thursday night. It was the sixty-seventh anniversary of James H. Stoddart's first appearance on the stage, and his fellow professionals decided to make the event memorable.

When the curtain fell on the race scene in the last act of The Sporting Duchess, R. A. Roberts stepped down to the footlights and requested the audience to remain in their seats. This was quite unnecessary, as most of those in the theatre had come there for the express purpose of witnessing the little performance arranged to take place after the regular drama of the evening had come to its usual triumphant consummation.

Then the curtain rose again upon the actors of the company grouped on the stage and with them a legion of actors from the other theatres. Conspicious among them were C. W. Couldock, Mrs. John Drew, Maggie Mitchell, Leslie Allen, Tony Pastor and "Aunt" Louisa Eldridge. Every company playing in New York and Brooklyn seemed to be represented.

Mr. Roberts again stepped forward and introduced Manager A. M. Palmer, who had been selected to make the presentation speech. Mr. Stoddart, still in the costume and make-up of Joe Aylmer, the old trainer, came forward to Mr. Palmer and every human being inside the Academy clapped hands till the very rafters seemed to ring with the applause. At last there was silence again and Mr. Palmer spoke. This was his speech in full:

"LADIES AND GENTLEMEN: In fulfilling the mission with which I am charged to-night, I hope I shall not say too much. Equally I hope I shall not say too little. The occasion which has caused you to linger here after the curtain has been rung down on the performance of the evening, and which has brought together upon this stage so remarkable an assemblage of actors and actresses, is one that causes in me that fullness of heart, out of which the Bible says the mouth speaketh. And if I should say all I feel inclined to say, I should almost certainly detain you too long. On the other hand, I am sure you will expect me to say enough to fitly mark an event which is one of the most interesting we have ever participated in, and which will surely be recorded as one of the remarkable incidents in our stage history.

"We are to do honor to one who has passed all the years of his long life in entertaining others, who has by the exercise of his peculiar talents brought gladness to thousands of hearts, and who, if ever he has caused anybody to heave a sigh or to drop a tear, has even by that act contributed only to the gentle joy which often comes from the contemplation of mimic sorrow.

"It has been said that the actor writes his name only in water, and that his deeds do not live after him. Perhaps this is true. But it is also true that to him there comes at the close of life the happy contemplation, which comes to few men, of a career spent in an effort to make others happy; to smooth out the wrinkles of care; to cheat the weary, if it be only for a little while, into a forgetfulness of all the pains of life, and often even to point the road to higher and better things. For myself, I would rather have the satisfaction which must come to the man, in whose honor we meet, as he looks backward over the past sixty years and remembers the thousands he has thus blessed, than to have that sort of immortality which is gained by deeds done on battlefields, or by achievements in politics or finance with their a most unvarying accompaniment of distress and oppression to thousands of God's unfortunate ones.

"A simple, unpretentious man, without any over-weening ambition, without ever having indulged either in frets against fate or made any undue struggle to get a higher place than the honest, quiet and ever-faithful pursuit of his calling would give him, Mr. Stoddart stands here to-night beloved and honored by every man and woman in his own profession and known and admired by the lovers of the theatre everywhere throughout this broad land. I never think of him without recalling the actor Suett, so much admired by Charles Lamb, and of whom he says, comparing him with Jack Bannister, that the latter was beloved for his sweet, good-natured pretensions and the former for his sweet, good-natured no pretensions at all. It has been that lack of pretension on the part of Mr. Stoddart, amounting almost to diffidence, but accompanied always by willingness to do to the uttermost his duty both to his manager and to the public, which has been one of his leading characteristics and which has contributed not a little, I venture to say, to his peculiar endearment to us all.

"It is now nearly a quarter of a century since my own acquaintance and happy association with him began. In that time I have assigned him many parts. Some of them were long and important; some of them were short and apparently unimportant. But I cannot remember one which, treated in his conscientious, earnest method did not seem important, and which did not make an impression both upon his stage associates and upon his audiences. I do not remember that he was ever concerned in a play out of which he did not come with credit to himself, no matter how bad a failure the play itself might be. There is a lesson in this record and an important one to every young actor and actress who hears me. It is that conscientious effort and earnest, quiet, painstaking labor, allied to proper talent, is almost sure to meet its measure of reward upon the stage.

"It is not the man who wears out his strength and cramps his nature even to littleness in a selfish struggle for fame and position who, after all, succeeds the best. The greatest geniuses have often been the unconscious geniuses, and the greatest actors have generally been those not possessed with 'ill-weaved ambition'—or those at any rate who did not wear it upon their sleeves. This was especially true of our great master of tragedy, Edwin Booth, and it is also true of his illustrious contemporary, our great master of comedy, Joseph Jefferson. And, to use the highest example of all, it was true of the great master builder of all English stage art, the immortal Shakespeare, of whom a poet has truly said that 'he grew immortal in his own despite.'

"When I remember by what means these names were made great I cannot help comparing them with those of some practitioners of our art who spend their lives weighing down the circumambient air with sighs over the little appreciation accorded them by the public. It is then I feel that a career like that which we are to night celebrating is the one greatly to be desired, a career the watchword of which has been faithfulness to duty, the rewards of which, in the means of livelihood and in professional honors, have been adequate, and the end of which will be beautiful peace.

And now, my dear friend Stoddart, it is my pleasing duty to present to you in the name of your managers, Messrs. Hayman and Frohman, and in the name of your fellow-players, this loving cup. It is their wish that in all the days that are left you it may serve as a perpetual reminder of their affection for you, and also of their pride in you, not only as one of the grand actors of the period but also as one who has ever maintained and upheld in all his private life the dignity and high character of their calling. It is their prayer, as it is also, I am sure, the prayer of all here assembled, that you may be long spared to us, and that, as the years roll around you, you may ever have the strength and the will to bless the stage with your presence and to enliven it with your rare art."

Mr. Stoddart, visibly touched, replied:

"I know you will excuse me from saying much here to-night," he said, "as I never in my life made a long speech, having difficulty to say even what was told me. I wish to thank here Mr. Palmer, who for twenty years was my manager, Charles Frohman and Joseph Jefferson, who, I understand, has done me some honor to-night. I have watched his career for years, and regard him as the greatest American comedian, and one who has added dignity to the profession.

"As for me, I am only an ordinary actor, and I have been on the stage so long that the public knows more about me than I know myself."

Mr. Stoddart then briefly reviewed his theatrical past. For the last twenty years, he said, he had acted nearly always under the management of A. M. Palmer, and had left him only last August to play the part of Joe Aylmer in The Sporting Duchess.

In closing his remarks, Mr. Stoddart referred to his professional friends who had passed away, and said that he had only one wish and that was that when he died his children would know that his position as an actor had commanded respect among his associates, added dignity to the profession, and gained the respect of the public.

Agnes Booth, the Duchess of Milford of The Sporting Duchess, then presented to the old actor a silver pitcher from Joseph Jefferson, who sent it, as the inscription said, "For Auld Lang Syne."

The orchestra taking its cue from these words struck up the old Scotch song and everybody on the stage joined in singing it.

An informal reception followed and the actor was overwhelmed with affectionate congratulations. The cup is of massive design and has three faces and handles. It stands upon three lions' feet. The pedestal is of ebony. On one of the faces is etched the head of the actor. On another is this inscription:

JAN. 30, 1833 — JAN. 30, 1896.
Presented to J. H. Stoddart by The Sporting Duchess Company and Management.

THE LEAGUE ENTERTAINMENT.

The stated day of entertainment at the Professional Woman's League last week was highly enjoyed. The occasion was devoted to the drama. Marguerite St. John presided. Kate Vashti Baxter played the piano in introduction of the event, and Louie R. Heller read a political article entitled "The Altars of Fear," translated from Andre Chevier, "the poet-patriot of the French Revolution." Later Miss Heller read from her own drama of Chevier. Ada Bleecker Winne recited several pieces entertainingly. Eleanor Hill sang several ballads, and the day was unusually enjoyable.

KELLAR TO PLAY IN BOSTON.

Manager Dudley McAdow has closed arrangements by which Kellar, the magician, will play a long engagement the coming Spring at the Boston Museum. He has not been there in several years. Kellar's last week in New England—which included Springfield, Worcester, Hartford, Waterbury and New Haven—was marked by larger net receipts than any other week of his tour this season or last. Kellar is a very strong attraction in that part of the country.

IN OTHER CITIES.

OMAHA.

It is eleven years since The Rajah was last presented to an Omaha audience. The memory of its pristine beauty drew expectant houses at Boyd's Jan. 22 23, where we thoroughly enjoyed the intelligent and polished acting of that finished player, Henry M. Pitt. The simulated repose so essential to the general character of the handsome man of war and fortune just home from a prolonged absence in the East was swept away by a whirlwind of terrific action made necessary by the climax in Act III. Mr. Pitt was equal to it, his work showing he is a great actor. We cannot speak well of any other in the cast, and in charity would dismiss the subject with the kindly advice to the young women of the co. that they should learn to dress well if they wish to win praise in a play of this stamp.

The management of Boyd's has our grateful appreciation in the engagement of Frederick Warde 24, 25, supported by a most competent co. of thirty-two superior actors in The Mountebank, The Lion's Mouth and in Julius Cæsar. Rarely have we ever had greater delight, and if it will please Mr. Warde to play a return engagement here, we vouchsafe him such overflowing houses as will recompense him for the generous, indeed lavish expenditure made to stage his plays in a manner befitting the genius of this fine actor. From every aspect, excepting that Omaha did not pack the house as it should have done, this was the most celebrated engagement of the season. The co. gave adequate support. Mr. Warde has been rehearsing King Lear for some time, and will present it during his coming engagement at the Baldwin, San Francisco. Mr. Beverly W. Turner joined the co. at Omaha, and Gilbert W. Penn, George Milnar and Joseph Carr retired on 25.

Wang, with its tuneful jingles and bizarrre situations, drew five good houses at Boyd's 26-29. It was well and freshly staged. Albert Hart as the Regent, Frank Kasey as Pepat, Edward Elkas as Chow Sury, Georgia Redfarn Caine as Mataya, were up to the standard as set by Della Fox and De Wolf Hopper. Gloriana 31, 1. Henry E. Dixey 3-5; James O'Neill in Monte Cristo 6, 7; Powhattan 8.

Frank E. Jamieson has a carefully selected co., supporting Dan Sully in A Bachelor's Wives, drawing four fine houses at the Creighton 23-25. So successful was the venture that Mr. Jamiesen will return 6-8 to give us Daddy Nolan. All Omaha admires Daniel Sully. He is the best actor in his line. The entire absence of vulgarity in his work, added to his fine face and constant aim to please, gives him this preeminence. Dan Mason, the author of this play, gave a very funny German comedy act. Herschell Mavall would be a good actor, but for a marked stiffness of carriage, which greatly offsets a fine voice and strong face. Kate Michelna sings with pathos and effectiveness, and Nettie Von Bieg, a recent addition to the co., made all there was in it in the humble part of the servant. All the co. is of more than average merit.

The management of the Creighton knew a drawing card when they brought Hopkins' Trans-Oceanic Vaudevilles to Omaha 28-29. Six times the curtain went up on big houses. The two Rossow Midgets are alone sufficient to draw an audience.

The engagement of May Irwin 2-5 will prove a record breaker. Dan'l Sully 6-8; Sidewalks of New York 9-12; Field's Minstrels 14, 15. R.

PROVIDENCE.

Good attractions and large business all around for the week of Jan. 27.

The Garden Burlesque co occupied the Providence for the week and presented Little Christopher to large audiences. Willie Collier headed the co., and was very much in evidence throughout the performance. He was in his usual good humor, and that he amused and delighted his audience was evidenced by the hearty applause given him. Yolande Wallace was very successful in the title-role, notwithstanding she was new in the part, having assumed the role last week on twenty minutes' notice, when Fannie Johnston through some petty grievance left the co. Numerous entertaining specialties were given, and the chorus, scenery and costumes were excellent. A Milk White Flag 3-8.

Peter Dailey and his merry co. appeared in The Night Clerk at Keith's week of 27 and made an enviable hit. Dailey always played to excellent business here, but he did better this week than ever. The theatre was packed at every performance, and on several evenings he 'turned 'em away." The farce was amusing from beginning to end. The entire co. gave splendid support. The stage settings and scenery were conspicuous for their excellence, and the scene showing the hotel rotunda has not been equaled at any theatre in this city the past season. Shadows of A Great City 3-8

For the week commencing Jan. 27 the offering at Lothrop's Opera House was Hazel Kirke presented by Kate Dallas and her fine co. Miss Dallas was at her best in the title role and gave a charming performance. She is one of the most talented leading ladies Manager Lothrop ever engaged, and has established herself a favorite at this house. J. W. Walsh as Dunston Kirke made a typical old man and did some of the best work in the piece. J. J. Dowling and Myra Davis in Red Spider 3-8.

The Pirates of Penzance was given by pupils of Fred S. Gardiner, at Talma Theatre 27, 28, and was an artistic and pecuniary success. The opera was well sung and put on in a very creditable manner. Proceeds for the benefit of the Armenian sufferers.

Ward and Vokes in A Run on the Bank will follow Shadows of a Great City at Keith's.

Pauline Train, of the Little Christopher co., is an enthusiastic skater and could be seen at the Roger Williams' Park any afternoon during the week she was in this city.

Bert Dasher, of A Milk White Flag, and F. M. Chapman, of Shadows of a Great City, were here the past week.

Sam Dessan was in town a few days ago and told friends he contemplated taking out Rice's Evangeline the coming season.

Edward E. Rice witnessed the opening performance of Little Christopher at the Providence Opera House 27.

H. C. Miner's Human Hearts co. layed off here 27-30.

John J. McNally saw The Night Clerk at Keith's Opera House 31.

I am told that little Charlie Forrester, the six months old son of Charles Forrester, is the most popular male member in the Human Hearts co. His acting is perfectly natural and his intelligence is commented on by all.

A. H. Field is at his home in this city for a few days. HOWARD C. RIPLEY.

GALVESTON.

Richard Mansfield in The Story of Rodion the Student came to the Grand Jan. 20 and was greeted by a large audience. This actor has many admirers here; in fact, there are some among us who actually regard him as positively great (I don't). It is safe to assert, however, that unless different mediums are invoked in the future for the exercise of his abilities there will surely result a change from the graceful attention hitherto accorded, at least as far as this public is concerned. Last season we were given scenes in the life of Napoleon. It failed to please naturally, and it is said that the same dose was intended for this visit but the bill was changed only in response to urgent request. Rodion the Student is somewhat of an improvement on Napoleon and as such was measurably appreciated. Mansfield's acting is marked by conscientiousness and that careful study and close attention to detail characteristic of the artist. He stands, of course, the prominent feature of his every production. As usual the co. in support is made up of fine material, and rendered its quota of aid in a correspondingly efficient manner. Charles H. Yale's Twelve Temptations 21, 22 had fair attendance. With its wealth of pretty scenery, comely damsels, clever specialties, etc., it hit the mark and pleased all. Haverly's Minstrels 24 fared indifferently. The house was far from full at either performance, and the entertainment was acceptable only in spots. Billy Rice is a host and the vocal features were good; the balance was mediocre. Andy McKay is in town. He is working up an amateur entertainment that promises to be a success. Andy has made a big hit among our 400. Louise Lorenz, formerly of Creston Clarke's co., and for several years connected with the profession, is at present visiting relatives in the city. Miss Lorez introduced herself to the general public 25, appearing in a double comedy bill at Harmony Theatre, assisted by local talent, which by the way embraced several semi-professionals sojourning here for the Winter. Miss Lorenz made a most favorable impression and contemplates giving entertainments of a like nature in several of our principal cities. Under judicious management success should attend her efforts.

Next week we have Robert Mantell and Grau's Opera co. C. N. RHODE.

DETROIT.

The reception accorded Thomas Q. Seabrooke at the Detroit Opera House Jan. 23 was an ethusiastic one, which he royally deserved. His friends and well-wishers in Detroit, as well as elsewhere, who believed in him had no doubt that with Seabrooke in his present role the field of legitimate comedy would be enriched to the same extent that comic opera would be impoverished by his departure. Although not standing in need of conviction ourselves, we particularly enjoy having the old croakers silenced who predicted failure for him as soon as he announced his intention of abandoning light opera, and shook their heads, saying: "I told you so," when his first venture proved unsuccessful. All Seabrooke wanted, however, was a play, which would prove a happy medium for the transition of his abundant and delightful talents. This he fortunately secured in The Speculator, which has not only proven that he knew best what he was fitted for, but has brought the author, George H. Broadhurst, to the front as a coming dramatist. Strange to say The Speculator was his first attempt at writing, and was undertaken at the solicitation of Mr. Seabrooke, who discovered the ear marks of genius in a comic opera libretto which Mr. Broadhurst submitted to him. Taking his first play as a criterion to judge the future by, we believe that Mr. Seabrooke has introduced to the public an American playwright that it is bound to become very well acquainted with. Mr. Broadhurst has shown himself in The Speculator an adept at character building, the possessor of sure dramatic instinct and of an unerring sense of humor. Moreover, he has given us a play which is distinctly original, delightfully entertaining, and wholly "Americany," which latter quality is so refreshing after the "Frenchy" class of plays which has almost threatened to deluge our stage of late. The story introduces us to the bulls and bears of the famous wheat pit of Chicago's Board of Trade, which locale is faithfully transmitted by the author. Here we meet the genial and sturdy John Fullerton (Seabrooke), whose chief characteristic is a hatred of all sham and pretense. Mr. Broadhurst evidently made a close study of Mr. Seabrooke, for he has constructed a character which fits the comedian without a wrinkle. The role of Mr. Seabrooke's rival speculator was ably and cleverly sustained by Atkins Lawrence. Particularly good work was also done by many of the members of the cast, including Sydney Booth as Robert Fullerton, T. Prince Lloyd as Sir Frederick Leicester, Roy Fairchild as Charlie Florence, Peter Fredericks as the office boy, Wallace Bruce as the broker, Blanche Moulton as Mrs. Florence, Marion Young as Lillian Fullerton, and Jeanette Lowie as Marion Fullerton. Mr. Seabrooke closed his short but very successful engagement in Detroit on Saturday 25. Both Mr. Seabrooke and Mr. Broadhurst were repeatedly called before the curtain, and in fact their reception here almost amounted to an ovation.

It is not very often that we provincial Detroiters have the privilege of being the first to criticise something entirely new, but this special favor was accorded us a year ago last October by Mr. Whitney when he brought his co. from New York to Detroit in order to give the initial performance of the new opera, Rob Roy, in the city of his home. Detroiters, however, gathered up courage to take the lead, and passed judgment upon it. We said at the time, with all due humility, that it was a melodious and beautiful opera, one of the best ever done by Smith and De Koven, and prophesied for it long life and prosperity. Time and the metropolis have confirmed the verdict which we found, for it certainly has been prosperous, and has come back to us with the record of having lived through an exceptionally long New York run, and we fail to detect any signs of decadence about it as yet. It opened on Tuesday evening at the Detroit, where it will remain for the rest of the week, 29-1. Very few changes have been made in the opera since its introducton, and those that have been have but rounded it out to fuller perfection. The cast is also substantially the same, the principal characters being still sustained by William Pruette, Juliette Corden, Lizzie Macnichol, Anna O'Keefe, Richard F. Carroll, Mr. Bell, all of whom we first had the pleasure of enjoying and praising in their allotted parts. William McLaughlin now takes the part of Lochiel, which was first taken by Hugh Chilvers of Detroit. The part, first taken by Berthold, who joined the Damrosch Opera co., is now filled by Joseph Sheehan. We are enjoying the opera even more than we did at first, as it is one which bears repetition again and again, and grows on its hearers. Mr. Whitney was on hand on the opening evening to respond to a curtain call.

John Hare in A Pair of Spectacles will open at the Detroit on 3 for a three-nights' engagement. He will be followed by Frank Mayo and his co. in Pudd'nhead Wilson.

George W. Monroe is playing in A Happy Little Home at the Lyceum all this week, and is doing a big business. He will be followed by Twentieth Century Girl.

McCarthy's Mishaps is the offering at Whitney's (27-1) which will be replaced by The Prodigal Father.

Marie Stuart is the principal attraction at the Empire, in conjunction with Nick Roberts' Humpty Dumpty.

The Octoroon is being played by the stock co. at the Capital Square (27-1). The specialties are furnished by May Campbell and Rosa Nanyon. KIMBALL.

ST. PAUL.

At the Metropolitan House Salter and Martin's U. T. C. co. filled an engagement of three nights and matinee Jan. 23-25, drawing a good business. The principal characters were acceptably sustained. Elsie Russell made a very clever Topsy and her clever specialty dance between the first and second acts was a taking feature that caught the house. Little Neva is a very clever child, and in the part of Eva evidenced careful training and marked ability. George Dorsey makes a good Uncle Tom. The performance seemed to take well. The co. use two special cars carrying twenty head of stock, stage appointments, etc., and make their street parade a feature. James A. Herne's beautiful play Shore Acres was presented by an excellent co. 26-1, opening to good houses and appreciative audiences. The co. is the same with but one change in the cast that presented the play here last season and made a hit. Archie Boyd as Nathaniel Barry, James Lackaye as Martin Berry, Caroline Franklin as Helen Berry, Polly Polan King as Ann Berry, Will J. Dean as Sam Warren, Ed J. Connelly as Joel Gates, W. H. Burton as Josiah Blake sustaining their respective roles most admirably, giving an enjoyable performance throughout and eliciting hearty applause. The play will draw a good week's business.

At Litt's Grand Opera House a very clever co. presented The Land of the Living 26-1, opening to full houses. The play was well staged, some of the scenes being strikingly realistic and effective. W. S. Harkins as Gerald gave a strong and forceful portrayal of the character that won for him well-merited recognition. Myron Calice does an excellent piece of acting in the part of Reuben Tredgold, the villain of the play. Hudson Liston was excellent in the part of Anthony Arkwright. Helen Corlette as Meg Tredgold does full justice to a very difficult part, and won noticeable recognition. Nance O'Neil as Kate Arkwright, Lola Morrisse as Nora Arkwright, Mrs. Owen Marlowe as Nurse Bubblas, Electric Melema as Mrs. Larrup sustained their respective roles most admirably. Harry Webster as Fred Larkins does good work. Marie Jansen is a clever child actress, and is very sweet in the part of Daisy. The explosion scene in the fourth act and the London Bridge by moonlight in the third proved effective features. The co. give a good performance throughout, and the play took well with the patrons. Joe Hart in A Gay Old Boy 2-8.

The St. Paul Lodge of Elks No. 59 gave a benefit performance matinee 28 at the Grand. The house was packed. An enjoyable programme was presented by local favorites and members of Shore Acres co., Land of the Living co., and Fantasma co. The benefit was an artistic and a pecuniary success.

The gorgeous parades of the carnival forces each evening during the past week, and the sports at the carnival fort and grounds, fireworks, etc., have drawn a large number of visitors to the city.

GEORGE H. COLGRAVE.

JERSEY CITY.

The Fatal Card by William A. Brody's co. (Western) began a week at the Academy of Music Jan. 27-1. The co. is a good one, but some of the scenery has seen better days. Charles Stedman as Marroble, the villain, won applause for his artistic interpretation of the part, and M. J. Jordan as Jim Dixon, the other villain, gave a finished performance. Walter Howe is the leading man, and his part was well played. Kathryn Osterman, Belle Gilbert and Corina Jordan were fitted for their respective parts. Black Crook 3-8; Donnelly and Girard 10-15.

Mark Murphy and his wife, Jennie Reynolds, of the Thrilby co., were guests at Taylor's Hotel Jan. 26.

During Donnelly and Girard's engagement at the Academy of Music 10-15, Jersey City Lodge of Elks will select one night for a theatre party as a compliment to Brother Imro Fox, the magician.

John S. Holmes, formerly of the Star Theatre, Brooklyn, was a visitor at the Academy of Music Jan. 27.

Treasurer Billy Block and Advertising Agent Ed Cooke, of the Lyric Theatre, Hoboken, have been proposed for membership in Jersey City Lodge of Elks.

Theodore Roberts, the Svengali of the Trilby (Western) co., and his wife, Mrs. Roberts, who played Mrs. Bogot, closed their engagement with that co. here 25.

WALTER C. SMITH.

LOUISVILLE.

At the Temple Theatre the Byrne Brothers' spectacular and acrobatic 8 Bells was given Jan. 27-29 to good business. Richard Mansfield will give one performance of his new play Rodion the Student at the Temple 3.

The American Girl was the attraction at the Grand Opera House 27-1 and will be followed for a week by A Bunch of Keys.

The Vendetta at the Avenue drew satisfactory business week commencing 27. O'Hooligan's Masquerade opened 3 for a week.

The Irwin Brothers' Big Specialty co. is the attraction at the New Buckingham. The engagement will conclude 2 and will be followed for a week by Flynn and Sheridan's City Sports co.

Clara Morris filled an engagement of three nights at the other house, and was followed 29 by Robert G. Ingersoll, who for the first time gave here his new lecture "Foundations of Faith."

Princess Bonnie will be heard in Louisville for the first time 3.

Henry Irving, supported by Ellen Terry and the English co. appear 7-9, presenting Merchant of Venice, Becket, Nance Oldfield, and The Bells. Unquestionably this engagement will be the most important one of the season.

The Vanderbilt Glee Club is underlined at a local house for an early date.

Berenice Costello gave her recitations and impersonations at the Baldwin Hall 28 with marked success.

The interest continues in the coming engagement of the Hinrich Opera co. at the Auditorium. Definite dates have not yet been announced, but the engagement is an assured thing, and the Louisville public is promised a programme of unusual attractiveness.

Grand Exalted Ruler of the Order of Elks Myers of Philadelphia, and Grand Secretary of the Order George Reynolds of Saginaw, Mich., were among the visitors of the week. The local lodge and individual members of the order entertained the distinguished visitors most royally. CHARLES D. CLARKE.

MILWAUKEE.

The Gismonda engagement at the Davidson Jan. 20-25 was one of the most successful of the season. The attractions to follow at this house are Cissy Fitzgerald, Bobby Gaylor and The Merry World.

Joseph Hart has appeared at the Bijou this week in A Gay Old Boy to fair business. This piece is neither better nor worse than the many others of its class. Joe Hart has many admirers, who enjoy his efforts, but to others the monotony of his voice is very tiresome. Carrie De Mar is pleasing in her work but was suffering from a severe cold and hoarseness that greatly interfered with her singing.

The Academy is being liberally patronized at both the afternoon and evening performances. The stock co. gave a very creditable production of the Two Orphans last week and The Black Flag is being given in an equally satisfactory manner this week. Between the acts the audience was pleasantly entertained by Severus Schaffer in feats of juggling, Lieut. Strauthman, expert rifle shot, Terry and Elmer, duettists, and Ned West, comedian.

Edward G. Cook was here this week ahead of Bobby Gaylor. His presence in the city was evidenced by the good advance notices in the daily papers.

Sherman Brown left for New York 25 and will take up headquarters in the Empire Building.

L. E. Lawrence, business manager of The Merry World, has done some great hustling for his co. which is to appear at the Davidson next week.

E. T. MCDONALD.

ATLANTA.

The chief attraction last week was Henry Irving and Ellen Terry. From a pecuniary point of view as well as from the artistic, the engagement was a wonderful success. The plays given were: Merchant of Venice, Becket, Nance Oldfield and the Bells.

Friends succeeded in drawing audiences of splendid proportions to Henry Greenwall's New Lyceum Theatre. The matinee business was immense.

Frank Binly, in advance of Louis Morrison, is here mingling with his friends and watching out for his star's interests.

The City Trocadero is offering quite an attractive bill, and the business so far is up to the usual high-water mark. A masquerade ball is announced to occur at this house 5.

Richard Mansfield took occasion to compliment the force and its splendid service while at the New Lyceum. The theatre has, perhaps, the finest electrical equipment to be found south of the metropolis.

Camille D'Arville played a brief engagement here last week. It was her first appearance, and her reception was cordial.

Some of the good things headed towards Henry Greenwall's New Lyceum Theatre for early production are: Louis Morrison, Haverly's Minstrels, Modjeska, and the Great Herrmann. ALF FOWLER.

KANSAS CITY.

May Irwin thoroughly amused the large audiences at the Grand Opera House Jan. 26-1. Her piece, The Widow Jones, was sparkling and lively, and proved just the right kind of a setting for her peculiar talents. Her songs were very amusing. John C. Rice and Sally Cohen, Jacques Krueger, George W. Barnum, Anna Southerland and Ada Lewis completed a clever performance. Sidewalks of New York 2-8.

Town Topics came to the Ninth Street Opera House 26-1, and scored quite a success. The talented people in the co. were numerous and made an attractive appearance.

Wood and Shepard in their specialties; Conroy and McFarlan, Irish comedians; the Merrilees Sisters, graceful dancers; William Mack and others contributed to make up a good farce-comedy bill. Gloriana 2-8.

Herrmann the Gre at did an excellent business at the Contes Opera House 30-1, presenting his usual series of puzzling mysteries and a number of new and remarkably intricate illusions. Madame Herrmann materially assisted him. Wang 3-5. FRANK B. WILCOX

MINNEAPOLIS.

At the Metropolitan Opera House The Bicycle Girl was given Jan. 23-26 to fair business. The piece has very little in it of a commendable nature. It serves as a reasonably satisfactory vehicle for the display of Nellie McHenry's fun-making proclivities, which she made the most of in the title role. Her support was adequate, John Webster as Stephen Stillwell and W. E. Ritchie as Twister deserving special mention. Shore Acres 2-8.

At the Bijou Opera House Hanlon's Fantasma played to good business week of Jan. 26, opening to two large houses. This production is one of the best of its kind, and always meets with a cordial reception here. George Adams as Pico and the McDonoughs in acrobatic specialties were the features. Land of the Living 2-8.

F. Hopkinson Smith gave readings from his own works at the Lyceum Theatre 27 before a fair-sized but appreciative audience. F. C. CAMPBELL.

CHARLESTON.

The engagement of Irving and Terry at the Academy of Music Jan. 22 was one of the most memorable in the history of the drama in Charleston. The house had not contained so large and intelligent an audience since the joint appearance of Booth and Barrett in 1868. It is estimated that the performance was witnessed by 1,800 people, while the receipts approximated $4,000.

The Old Homestead with some new scenic features and a strong co. drew a crowded house 27.

The Baldwin-Melville Dramatic co., whose week at the Academy of Music last December proved a record-breaker, opened a return engagement of five nights 28, with a full house. Girl I Left Behind Me 4; Robert Downing 7, 8. R. M. SOLOMONS.

SAN ANTONIO.

It was quite a drop from the artistic performances of Minnie Maddern Fiske to the minstrel performances of Haverly's Mastodon Minstrels, but such was the change of bill at the Grand Opera House. The Haverly Minstrels gave a poor performance to light houses Jan. 20, 21. Richard Mansfield followed, giving two performances 23 to packed houses. For a matinee bill he gave Beau Brummel, and at night Rodion the Student. Both were splendid performances, and gave great satisfaction. In some respects his Rodion is the most notable of his recent impersonations. Yale's Twelve Temptations 24-26 did a good business at the Grand, and gave a very satisfactory entertainment.

The Grand will be dark till 31, when Robert Mantell will appear, playing also 1. The principal interest here is now centred in the appearance of Paderewski, who is booked for 3. From the advance sale it looks as though the house would be sold out before his arrival.

WILLARD L. SIMPSON.

DENVER.

Frederick Warde, supported by a fairly good co., opened at the Tabor Grand Opera House Jan. 27 in The Mountebank, and will appear in the Lion's Mouth, Julius Cæsar, and Virginius during the remainder of the week. Business has been quite good, and promises well for the balance of the week. Mr. Warde is an earnest, painstaking, and conscientious actor, and made a splendid impression in his artistic portrayal of the leading role in The Mountebank. The production is quite elaborately staged.

Through the canceling of Bowman and Young's Minstrels Manager McCourt, of the Tabor, obtained time next week which will be filled by the Trilby co., who will appear three nights and matinee, opening 30. The co., it is said, is the one that has been organized for the tour in Australia. It is headed by Edith Crane as Trilby, and is practically the same co that appeared here some months ago, except that Lackaye is missing from the cast. Following Trilby will come Alexander Salvini. Paderewski is booked for one night, March 7. Last Sunday's Symphony Concert at the Tabor, with an orchestra of thirty pieces, under the direction of Herr Ferdinand Stark, was probably the most enjoyable of the season. Mme. Sobrino was the soloist.

At the Broadway Lincoln J. Carter's Defaulter co. will be the attraction week of 3.

The success of Anna Eva Fay, who appeared all last week at the Lyceum to crowded houses, has made the management conclude to make this cosy and pretty little play house a combination theatre hereafter. The Lyceum has been devoted to stock co's for several seasons past and has always been a popular play house. A. W. Hille, who was agent and attorney for the owners, will act as manager. He tells me that the house will only play absolutely first-class, popular priced combinations. He intends to make quite a few improvements in the theatre and it is now booking attractions.

A. W. Fremont, in the sensational melodrama 777, is appearing at the Orpheum week 27. As Orpheum patrons like melodrama, and Mr. Fremont is particularly clever in that line, good houses have been the rule. Week of 3 Bowman and Young's Minstrels are announced.

The coming cycle show to be held at the Coliseum Hall week 4 is exciting considerable interest in local cycle circles. F. E. CARSTARPHEN.

INDIANAPOLIS.

The patrons of the Grand have experienced quite a run of tragedy, having Morrison's Poor Vorick immediately followed by James O'Neill in Monte Cristo, Virginius and Courier of Lyons, opening 23. The attendance was good throughout the engagement and O'Neill's Virginius was not only his best production but was the best Virginius that has been put on the Indianapolis stage.

The season of Dr. Syntax which opened at the English on 23 demonstrated that Indianapolis has had enough of that opera.

Sol Smith Russell opened at the Grand 27 presenting Mr. Valentine's Christmas and An Every Day Man. This was followed by The Rivals. The business has been excellent the orchestra being crowded beneath the stage at the matinee. Russell has always pleased this city but the Rivals does not afford him an opportunity to show his powers.

The curtain is down at the Grand for 30-1 opening again on 3 with Minnie Maddern Fiske. This engagement is being anticipated by many whose recollections of Minnie Maddern make her return here of special interest to the patrons of emotional drama. Richard Mansfield will open at the Grand on 7 for two evenings and a matinee.

Walter Sanford's The Struggle of Life was presented at the Park 27-29, being patronized to the extent of the seating capacity of the house. The co. will close after filling a week's engagement at St. Louis.

The Park opened 30 with the farce-comedy Gilhoolys Abroad and ran for three nights. Beginning 3 the Washburn Sisters' Specialty and Extravaganza co. will run for six nights.

The Empire had the Rentz-Santley Novelty and Burlesque co. for the week opening 27. The singing of Carrie Scott was the feature of the programme that pleased everyone. The patronage was good at the opening but fell off as the week advanced.

At the Empire the Irwin Brothers' Specialty co. week of 3-8. CHARLES F. KENNEDY.

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CORRESPONDENCE.

ALABAMA.

TUSKALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): Fabio Romani was presented by Walter Lawrence Jan. 23 to a fair audience. The Girl I Left Behind Me 27 to a very large audience. Sherwood's Concert co 29.

EUFAULA.—MORRIS OPERA HOUSE (Jacob Stern, manager): Frohman's The Girl I Left Behind Me Jan. 31.

ANNISTON.—NOBLE STREET THEATRE (R. St. John manager): Mrs. French Sheldon lectured on her travels in Africa Jan. 25 to a small audience. Her lecture was fine and very much enjoyed.

MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): Camille D'Arville, queen of comic opera, Jan. 20 to a very large and enthusiastic audience. Our Country Cousin followed to fair business 23. Mr. and Mrs. Byron in The Ups and Downs of Life 25 to poor business.==PRINCESS THEATRE (L. Hood, manager): Dick P. Sutton in Texas 29; business very poor and co. poorer.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): The Girl I Left Behind Me Jan. 29 to good business. Sherwood Opera co. 31; Lillian Lewis 4.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): Frank Jones and co. presented Our Country Cousin to fair business Jan. 28. Friends was greeted by a good house 29. Sherwood's Operatic Concert co. to small audience 30. Professor Levin's Concert 31; Mabel Paige 3.

HUNTSVILLE.—OPERA HOUSE (John Gordon, manager): Friends Jan. 23 to good business. William H. Sherwood, supported by an excellent concert co., gave two performances 24, 25 to crowded houses. In Old Madrid 31; Old Farmer Hopkins 1.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE (W. H. Noland, manager): Morrison's Faust (Southern co.) to a good house Jan. 21; excellent performance. Maloney's Wedding 27.==ITEM: Nat D. Mann, business-manager Morrison's co., has composed a new coon song, "Cause I'se a Yaller Gal."

FORT SMITH.—GRAND OPERA HOUSE (J. C. Murta, manager): Town Topics Jan. 24. A most pleasing performance to a large and appreciative audience. Salvini 27.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Sherwood's Grand Concert co. Jan. 20 to good house. It proved quite a treat for the local music lovers. Maloney's Wedding 21; attendance fair; good performance. Alf and Bob Taylor 30.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, lessee and manager): Faust Jan. 22 to a full house. William Roberts as Mephisto did some fine acting. The theatrical accessories and scenic effects were quite up to date. Salvini in The Guardsman 23 to S. R. O. Receipts, $665. Excellent satisfaction.

LITTLE ROCK.—CAPITAL THEATRE (G. B. Nichols, manager): Town Topics to big business Jan. 22. Salvini 24 25 to S. R. O. first night and big house second night. Minnie Maddern Fiske in The Queen of Liars 28, 29; Richard Mansfield, matinee and night, 30; Robert Ingersoll 1; Nashville Students 3; Tay or Brothers 4.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Louis James and his excellent co. to fair business Jan. 22.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Kimball Opera co. Jan. 23, with Corinne as the stellar attraction to full house Jan. 23. Marie Wainwright 30.==Y. M. C. A. HALL (J. W. Jaynes, manager): Aramenti Concert co. 20 to fair business.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): May Irwin in The Widow Jones Jan. 12 drew a good-sized house and was well received. The Love Chase, presented by Marie Wainwright, supported by Nathaniel Hartwig and a capable co., 23 attracted a small but fashionable audience. Miss Wainwright, Mr. Hartwig and Barton Hill acted their parts admirably. The James M. Ward co. hold the boards week of 27. In Old Kentucky 5; Thomas W. Keene 8; Louis James 12, 13.==KING'S CONSERVATORY OF MUSIC (F. Loni King, director): House dark.==ITEM: Charles P. Hall, proprietor of the Auditorium, is soon to erect a new theatre, which, when completed, will be one of the handsomest playhouses on the coast.

OAKLAND.—OAKLAND THEATRE (J. J. Collins, manager): The Andrew Waldron co. in Ten Thousand Miles Away week beginning Feb. 20 to fair business. U. T. C., with little Mildred as Eva, Jan. 27.==MACDONOUGH THEATRE (Charles E. Cook, manager): Marie Wainwright and co. 20-22 to large business; performance excellent.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Kimball Opera co. with Corinne as the bright particular star did fair business in Hendrik Hudson Jan. 20-23. Louis James 23-25 in Hamlet, Macbeth and Othello drew well. Marie Tavary Grand Opera co. in repertoire 27-1.==BURBANK THEATRE (Fred A. Cooper, manager): Mulvon and Dolly Nobles in A Son of Thespis was well received week ending 26; Love and Law.==ITEMS: H. W. Frillman, the noted basso, now with the Fanny Rice co. was pleasantly entertained by Manager Wyatt at the latter's home during his stay here in memory of "Auld Lang Syne," when they were both of the old California Quartette, famous in the palmy days of minstrelsy.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): In Old Kentucky Jan. 14 to packed house. Marie Wainwright in The Love Chase to fair house 21; Schilling's Minstrels 29; Corinne-Kimball Opera co. 30.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Dark Jan. 18-25.

GRAND JUNCTION, COL.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Prof. D. M. Bristol's Equescurricu um Jan. 24, 25 to a good house. Performance good. Lincoln J. Carter's The Defaulter 27; Fanny Rice 31.==ITEM: Bristol's Famous Educated Horses troupe travels in its own train of palace cars, carries 32 head of stock, fully equipped, and bills with the finest lithograph and type printing ever seen in these parts.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): House dark Jan. 27-1.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Chason, the Mormon Wizard, Jan. 22 to a poor house; performance good. Effie Ellsler 31.==TIVOLI THEATRE (E. C. Rice, manager): Bristol's Educated Horses 20-22 to crowded houses.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Lincoln J. Carter's The Defaulter Jan. 27 to a fair and appreciative audience. Performance excellent. Effie Ellsler in Camille 12.==ITEM: E. C. Ellis, the manager of The Defaulter, left the co. in Salt Lake. Richard E. French takes his place.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Kellar, the magician, entertained and mystified a large audience Jan. 23. Down on the Suwanee River 24, 25 proved a novel combination of colored artists, introducing meritorious singing and dancing. Rush City 27 drew a fair audience. The Milk White Flag 29, 30 packed the house and was received enthusiastically. Frank Lawton, the whistler, of this city, who is with the co., was the recipient of much applause and was obliged to respond to many encores.==ITEM: The Connecticut Commercial Travelers' Association held their annual meeting and banquet at the United States Hotel 29, and afterwards attended The Milk White Flag in a body. Two rival cat shows are on the present week, and the heretofore much neglected hero of the back window bootjack is receiving much attention from the society folk. Susan Anderson, a local colored vocalist of prominence, joined the Down on the Suwanee River co. here. A misinformed correspondent of the Sunday Springfield *Republican* has a long article in last Sunday's issue concerning the new theatre which "some one" has told him is unsafe. A personal investigation and interview with the building inspector would convince him he had no ground whatever for the sensational article.—The Elks will celebrate their anniversary 11 by a ball at the Auditorium and supper at the Allyn House adjoining.

NORWICH.—BROADWAY THEATRE (Dodge and Harrison, managers): Charter Oak was given Jan. 28-30 by the Universalist Society. The piece abounds in pretty music and funny situations, and was admirably sung and acted. Little Christopher 4; Shore Acres 6.==BREED OPERA HOUSE (Ira L. Jackson, manager): House dark week of 27.

NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Hands Across the Sea Jan. 24 to poor business.==ITEM: C. Blanche Rich has recovered from her severe attack of pneumonia and will rejoin the Hands Across the Sea co. at Greenfield, Mass., 3.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance co., managers): Hands Across the Sea Jan. 27 to fair business. Little Christopher 5.==THE MCDONOUGH: The Watson Sisters co. 24, 25 to large male audiences. Mestayer and Bell's Comedy co. in repertoire 27-29.==ITEM: Manager Southmayd has abandoned his 10-20-30 prices, and in consequence is booking more satisfactory cos.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Kellar, the magician, assisted by Mrs. Kellar, drew two fine houses matinee and night Jan. 25, and pleased their audiences. Hoyt's A Milk White Flag did a very large business 27, 28. Our theatregoers are rather partial to Hoyt's plays and all his productions here are well attended. J. A. Herne in Shore Acres 31; Northern Lights 1.==GRAND OPERA HOUSE (G. B. Bunnell, manager): A Bowery Girl, as portrayed by charming Clara Thropp, proved to be a winner and large audiences were the rule. Rush City 30-1; Paradise Alley 3-5.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): The Fast Mail 28 played to very large house and gave good satisfaction. A Night's Frolic 3; The Jester 6.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Mozart Symphony Club Jan. 2 to packed house. Local society in Our Boys 31; One of the Bravest 10.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): The Sawtelle Dramatic co. closed a week's engagement in repertoire Jan. 25, playing to standing room only at the two daily performances. The co. is exceeding good and gave a much better class of entertainment than some high-priced cos. The orchestra is an especial feature. Humanity 28 played to large and well-pleased audience. The stage effects were the finest ever seen here. Co. first-class. Little Christopher 3.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): Kellar gave an exhibition of mysteries which pleased a large and fashionable audience Jan. 24. A large and delighted audience witnessed The Fast Mail 25. It was one of the best scenic productions seen here for some time. Northern Lights, produced by William Courtleigh and an excellent co., attracted an audience which completely filled the house 29. My Uncle 30; Jester 3; Billy Barry 5; Paradise Alley 7.

ROCKVILLE.—OPERA HOUSE (J. H. Freeze, manager): The Fast Mail Jan. 29; scenery good; fair house. Daniel A. Kelly in Outcasts of a Great City 3-5.

WEST WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Fast Mail Jan. 27 to a large business; best of satisfaction. The scenic and mechanical effects were the best ever seen here. Bertha M. Wilson, assisted by local people, 28. Hands Across the Sea 29 to a good business; well pleased audience.==ITEM: Reah Starr severs her connection with the Hands Across the Sea co. 1.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Mestayer and Bell's Comedy co. Jan. 30-1. One of the Bravest 3; Trip to Chinatown 7; Dan McCarthy 13; Cotton King 19.

NEW BRITAIN.—OPERA HOUSE: Russwin Waite co. Jan 20 to packed house. Northern Lights 30 to big house.

WILLIMANTIC.—LOOMER'S OPERA HOUSE (John H. Gray, manager): Held in Slavery Jan. 30 to fair business. The Fast Mail 1 to good house.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Sowing the Wind Jan. 24 gave an excellent performance to a large audience. Weber's Olympia co. 1; Camille D'Arville 3; Rush City 6.==BIJOU THEATRE (Edward Clarance, manager): A Straight Tip Jan 27-29 to fair business. Orpheum Stars 30, 1; Blue Beard Burlesque 3-5; Early Birds Burlesque co. 13-15.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Camille D'Arville Opera co. Jan. 21 played to very satisfactory business. Our Country Cousin co. 23; small house. Robert Downing 27; Cotton King 29; Friends 30.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Byron's Ups and Downs of Life Jan. 20 was fairly well presented and drew a good house. Old Homestead 23 played to large and appreciative audience.

GEORGIA.

ROME.—NEVINS' OPERA HOUSE (James B. Nevin, manager): No attraction week ending Jan. 25. Mabel Paige for one week beginning 27. Morrison's Faust 5.

THOMASVILLE, GA.—OPERA HOUSE (T. L. Spencer, manager): House dark until 1 when Robert Downing appears in The Gladiator.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (M. A. Baker, manager): Oliver Doud Byron Jan. 22 in Ups and Downs of Life; good performance to a small audience. Old Homestead 27; good house. The double quartette made a decided hit.==ITEM: Jesse D. Mitchell, a local capitalist, announces that he will soon break ground for the erection of a $30,000 theatre.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, manager): Mabel Paige finished the largest week's business Jan. 25 ever done here. Houses crowded at each performance. Robert Downing 30 in The Gladiator.

SAVANNAH.—THEATRE (J. C. Shaw, manager): The event of the season was the first appearance of Henry Irving and Ellen Terry and their admirable co. in The Bells and Nance Oldfield to a large and fashionable audience at advanced prices on Jan. 23. Miss Terry's portrayal of Nance was the most artistic piece of acting we have seen in years (with the exception of Minnie Maddern Fiske), and she was compelled to respond to five or six curtain calls. Ada Gray billed to appear 27 failed to materialize. Baldwin-Melville co. 27 in Monte Cristo and Michael Strogoff, at popular prices played to packed houses. Co. and performances satisfactory. Haverly's Minstrels 1; Girl I Left Behind Me 3.

IDAHO.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): House dark Jan. 20 25. Uncle Josh Spruceby 29.==ITEM: The management of this house has been changed, H. B. Kinport taking the place of C. H. Baich.

ILLINOIS.

QUINCY.—EMPIRE THEATRE (Chamberlain, Barhydt and Co., managers): Katie Emmett Jan. 22 pleased a good-sized house; support fair. Black Crook 24; good business. The specialties were excellent and well received. Princess Bonnie 27 was presented by a good co. to a well-pleased and large audience. The parts of Princess Bonnie by Hilda Clark, Kittie Clover by Jennie Goldthwaite, and Shrimp by Fred Lenox were well taken. Herrmann the Great 28; Rajah 30; Sidewalks of New York 1.

PARIS.—SHOAFF'S NEW OPERA HOUSE (L. A. G. Shoaff, manager): Hoyt's A Trip to Chinatown Jan. 27 to a large and delighted audience. Miss Biggar and Burt Haverly made hits. Woodhull's A Thoroughbred 11; Murray and Mack in Finnigan's Ball 14 and Lincoln Carter's Defaulter 19.==ITEM: Business has been excellent in the new house.

VIRGINIA.—TURKMAN OPERA HOUSE (I. W. Decker, manager): Ferris Comedians Jan. 20-22 to good business; audience well pleased. John Dillon drew the largest house of the season 28; general satisfaction. Gow's Circus Girl 3.

KANKAKEE.—ARCADE OPERA HOUSE (Charles H. Cobb, manager): Americans Abroad to a packed house; general satisfaction. Delmonico's at Six 28; fair house and good play. Peck's Bad Boy 1.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmerman, manager): Creston Clarke Jan. 23 in Hamlet gave a polished performance to a fair house. Herrmann the Great 26 played to the biggest business both in attendance and money receipts in the history of this theatre. John Kernell 31.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Ferris Comedians Jan. 21-25 to good business at popular prices. Sidewalks of New York 28 to a fair-sized audience. Gorden-Linden co. 3-8.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Frederick Bancroft Davis (magician) Jan. 25 to good business. Wicklow Postman 27 to fair business. John Kernell 29; For Fair Virginia 31; Katie Emmett 4; The Rajah 5; Private Secretary 8; Wang 11; Gordon and Gibney 17-22; Daniel Sully 26.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): Katie Emmett in Chat, an American Boy, played a return engagement to two good houses Jan. 26. Eugene O'Rourke in The Wicklow Postman 30; Delmonico's at Six 2; The Span of Life 9; Finnigan's Ball 16.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Wang was presented to a large house Jan. 22. Trilby was warmly received by a good house 23.==ITEM: A Gay Old Boy and McCarthy's Mishaps canceled.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): Blind Boone Jan. 25 to good business. Virginius 28, home talent; A Thoroughbred 11.

LINCOLN, ILL.—BROADWAY THEATRE (Cossitt and Foley, managers): Daly's Comedians closed a three-nights' engagement Jan. 25 to fair business. Olaf Krarer lectured before a good-sized audience 28. Black Crook 30. The entire house was sold out by 1 P. M.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale, Brown and Co., managers): Prof. French Jan. 21 to a large house. Sam Jones 22; small house. Katie Emmett 23; good business. The co. pleased the audience fairly well. Eight Bells 12; Private Secretary 14; Trip to Chinatown 27.

MOLINE.—AUDITORIUM OPERA HOUSE (A. C. Woodyatt, manager): House dark Jan. 27.

PEKIN.—TURNER OPERA HOUSE (Phil Becker, manager): John Kernell in The Irish Alderman Jan. 30; Ferris Comedians 3-8.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): Howard Wall's Musical Comedy co. closed week of Jan. 25 to meagre business. Gus Heege in A Genuine Gentleman 5; Katie Emmett 8.

MATTOON.—DOLE OPERA HOUSE (Charles Hogue, manager): Eugene O'Rourke in The Wicklow Postman to big business Jan. 22. Blind Boone concert to a big house 21; pleasing programme.

BELLEVILLE.—TIEMANN'S OPERA HOUSE (L. E. Tiemann, manager): Sidewalks of New York Jan 26 to a very large and well-pleased house. A Baggage Check 9.

AURORA.—OPERA HOUSE (J. H. Plain, treasurer): Americans Abroad pleased a fair house 20. Herrmann the Great 24; fine entertainment and full house.

OTTAWA.—SHERWOOD'S OPERA HOUSE (F. A. Sherwood, manager): Barney Ferguson in McCarthy's Mishaps Jan. 22 to good business. Gordon and Lindon repertoire co. week of 27 to medium business. Hoyt's A Trip to Chinatown 5.

JOLIET.—THEATRE (M. Hulshizer, manager): Herrmann the Great Jan. 25 to S. R. O. Delmonico's at Six 26; poor business; good satisfaction. A Trip to Chinatown 31; Gus Heege 3.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Madame Francesco Guthrie Mover Jan. 23 to a full house; very well pleased audience. Vincent and Streeter co. 27 opened for a week to a full house.

PRINCETON.—APOLLO OPERA HOUSE (C. G. Cushing, manager): House dark Jan. 29-3. Irwin French co. 3-5.

CLINTON.—NEW OPERA HOUSE (John B. Arthurs, managers): Illinois Glee and Mandolin Club Jan. 24 to big business; audience well pleased.==REYNOLDS OPERA HOUSE (W. B. Cundiff, manager): Ferris Comedians 27-1; S. R. O., opening night; audience pleased.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): House dark Jan. 22-30. Abbie Carrington Concert co. canceled 27. Gutta Percha Girl 5.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): McCarthy's Mishaps Jan. 29 to good business.

STERLING.—ACADEMY OF MUSIC (Fred Hempstead, manager): Uncle Josh Jan. 22 to deservedly poor business.

LITCHFIELD.—RHODES' OPERA HOUSE (Hugh Hall, manager): House dark week of Jan. 20-26. The Struggle of Life 1.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): Wicklow Postman to a large and well-pleased audience Jan. 23. Hoyt's A Trip to Chinatown 29.

INDIANA.

FORT WAYNE.—MASONIC TEMPLE (Struder and Smith, managers): Florence Bindley in The Pay Train Jan. 20 to fair business. The Elks' gave Miss Bindley and her co. a reception at their new rooms after the performance. About one hundred of the Elks were present. Minerva Dorr in Niobe 21 to good business. The Atkinson Comedy co. in Peck's Bad Boy 22 to fair business. Hoyt's A Bunch of Keys 23 to fair business. Glen McDonough's The Prodigal Father 25, matinee and night to good business.==EMPIRE THEATRE (Louis Heilbroner, manager): Rogers's Novelty co. week of 27; Casino Specialty co. 3.==MASONIC TEMPLE: Clay Clement 5; Finnigan's Ball 8; Cissy Fitzgerald 10 canceled; Modjeska 11; Span of Life 14, 15.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Miner W. Bruce's Alaskan Esquimaux gave a very interesting entertainment with gratifying results Jan. 23-25. Manager Cline has been subjected to much inconvenience by the non-appearance of Struggle of Life co. 23, and Humpty Dumpty 25, not having been notified of their inability to fill the dates. Visscher-Haynes co. 27, Hoyt's Bunch of Keys 30.==ITEMS: Harry W. Smart, manager of Visscher-Haynes co., and George Church, agent of A Bunch of Keys, are in the city looking after their respective attractions. Edna Hunter of this city joined the Rentz-Santley co. last week. W. J. Thompson of the Kate Emmett co. is again unable to take his place in that co. owing to illness. Mark E. Swan, manager of Jessie Mae Hall in a recent letter reports business in Northern Ohio and Indiana as excellent.

EVANSVILLE.—GRAND (King Cobbs, manager): Lewis Morrison in Faust drew very good houses Jan. 23, followed by Otis Skinner in Villon the Vagabond 25 to good house. Cissy Fitzgerald in The Foundling drew light house 27. Princess Bonnie 1; Black Crook 4.==PEOPLE'S (T. J. Groves, manager): Professor Lee the hypnotist gave clever performances week of 20 to splendid houses. The Gormans followed in Gilhoolys Abroad, 26 to good houses. A Baggage Check 2.==ITEM: Punch Wheeler has been here during the last few weeks at the head of a variety show.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Gorman Brothers in Gilhoolys Abroad Jan. 23, gave an excellent performance to good business. The John Stapleton co. in Americans Abroad 27, return engagement to good business. A very charming comedy given by an excellent co. Delmonico's at Six 29; The Irish Alderman 1; Blackaller stock co. 3-8. Span of Life 13.

MARION.—WHITE'S OPERA HOUSE (E. L. Kinneman, manager): Side Tracked packed the house Jan. 23 and gave general satisfaction. Fisher's A Cold Day seems to have lost none of its drawing powers as it was greeted with a full house 25. The co. is first-class. Delmonico's at Six 30.==ITEM: The new Allen Opera House is nearing completion and it is expected to be finished by 15.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): The Prodigal Father Jan. 22 gave a good performance to a large house. Clay Clement in the new Dominion 25; excellent to fair business. Mrs. General Tom Thumb and co. of Liliputians 27, 28, and matinee to fair business. W. E. Gorman's comedians in A Green Goods Man, 5; Lost in New York 21.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (James B. Dickson, manager): Gallagher, West and Watson presented O'Hooligan's Masquerade Jan. 25. The Gormans gave satisfaction in Gilhoolys Abroad 27. The Foundling with Cissy Fitzgerald gave satisfaction to large house 28.

ANDERSON.—GRAND OPERA HOUSE (I. E. May, manager): Trip to Chinatown Jan. 25 to big business and excellent satisfaction. Elden's Comedians opened for five nights in repertoire to S. R. O. 27. Ed Harrigan 1; Eight Bells 4; Black Crook 5.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): A Texas Steer played to a packed house Jan. 25. Modjeska 10.==GOOD'S OPERA HOUSE (J. B. Toms, manager): Howard Wall's Comedy co. Jan. 27 for one week to crowded houses. Peck's Bad Boy 24 to good business.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Slayton's Jubilee Singers Jan. 27 to fair business; good entertainment. Thoroughbred 5; Agnes Wallace Villa in The World Against Her 7. Limited Mail 11.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Coal Bin Beauties Jan. 24 in their minstrel performance played to a $152 house and were heartily encored throughout the evening.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger Jr., manager): O'Hooligan's Masquerade Jan. 21 to fair business. The Gormans gave the Gilhoolys Abroad 21 and deserved better house. The Foundling 29.

ELKHART.—BUCKLIN OPERA HOUSE (David Carpenter, manager): The Atkinson Comedy co. in Peck's Bad Boy matinee and evening Jan. 25. Performance good. Matinee drew a full house. Fisher's A Cold Day did a good business 27.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Eugene V. Debs lectured Jan. 25 to S. R. O. O'Hooligan's Masquerade 27 to fair house. Charles Blaney's Baggage Check 31. A Thoroughbred 10.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Clay Clement in the New Dominion pleased a large house Jan. 24. Virginia Knapp the Psychic Wonder 31, 1.

FRANKFORT.—COLUMBIA THEATRE (Aughe and Bennefield, managers): Clay Clement supported by a strong co. presented The New Dominion to a good sized audience Jan. 22. The Printers in Black 27 gave the finest local entertainment in the history of the house to S. R. O. Town Topics 12; Wang 18.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Mr. and Mrs. Samri S. Baldwin Jan. 20 for week to fair business. The Fire Patrol 3.==THE BRADLEY (George Bradley, owner): Blaney's A Baggage Check 27 to good business. The Green Goods Man 4; American Girl 6.

CRAWFORDSVILLE.—MUSIC HALL (Mace Townsley, manager): O'Hooligan's Masquerade Jan. 23 to poor business; poor performance. Clay Clement 25 to fair house. One of the best co.'s ever seen here. Gorman Brothers in Gilhoolys Abroad 28; poor co.; poor business. Alabama played return date 31 to good business.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): Clay Clement in the New Dominion Jan. 23. Splendid performance well received by a large audience.

NEW CASTLE.—ALCAZAR THEATRE (J. F. Thompson, manager): Grimes' Cellar Door Jan. 20 to a deservedly poor house. Hoyt's A Trip to Chinatown 22 gave the best of satisfaction to a large and delighted audience. Schumann Quartette Concert co. of Chicago 28 to large and select audiences. Perkin D. Fisher Cold Day co. 1; New Fire Patrol 4; An American Girl 7.

PERU.—PAVILION (J. T. Rodesmaker, manager): The Wife Jan. 28 to packed houses. Fire Patrol 7; Bunch of Keys 14.

MADISON.—GRAND OPERA HOUSE (F. E. De Loste, manager): A Trip to Chinatown Jan. 24 to packed houses and delighted audiences.

WABASH, IND.—HARTER'S OPERA HOUSE (Harter Brothers, managers): The Gorman's Gilhoolys Abroad Jan. 22. Good house and good performance. Big Six Minstrels Jan. 30.

GOSHEN.—THE IRWIN (Frank Irwin, manager): Trilby to a packed house Jan. 25. The best attraction ever presented here. Edith Crane and Harry G. Careton deserve special mention. Eve Mountford in Slave of Gold Jan. 29.

AUBURN.—HENRY'S OPERA HOUSE (H. C. Henry, manager): Niobe Jan. 20 to the largest audience of the season. Performance was fine and everybody was pleased. Anna E. Davis Jan. 27-30.

VINCENNES.—GREEN'S OPERA HOUSE (C. G. McCord, manager): Royal Bell Ringers appeared to crowded houses Jan. 25. Their entertainment is a good one. A Baggage Check 1.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): The Hamilton-Phillips co. held the boards for week of Jan. 20 with a change of bill nightly at popular prices. Performance satisfactorily received. Perkins and Fisher A Cold Day 28.

NEW HARMONY.—THRALL'S OPERA HOUSE (Al Gilbert, manager): House dark Jan. 27-1.

IOWA.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Frederick Bancroft Jan. 22, and Tompkins Black Crook 23 to remunerative and satisfactory business. John Kernell in The Irish Alderman 27 pleased a fair-sized audience. H. M. Pitt in the Rajah 29 to good attendance giving a thoroughly artistic and satisfactory performance. The Sidewalks of New York 31 had a paying patronage, and closed a month that was a succession of profitable and pleasing engagements.==ITEMS: Bancroft's stage settings add greatly to the attractiveness of his performance, and are worthy of emulation of other disciples of "the black art." W. R. Dickson of the Black Crook co. is carrying his left arm in a sling as the result of being thrown from a Chicago cable car. J. H. Shunk, manager of John Dillon, was here 23 and occupied a box at the Black Crook performance. In view of the fact that Bancroft was entirely unknown here, and that it rained all the time his advance sale was on, and poured down the night of his appearance, the business done was surprisingly satisfactory. Tim Murphy who was to play a return date here 8 has changed his route and canceled here. Dr. J. M. Shaffer was recently elected E. R. of Keokuk lodge, B. P. O. E., 106.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Frederick Warde in The Mountebank Jan. 22 to a large and delighted audience. In the role of William Pelphegor Mr. Warde has scored a distinct success. The supporting co. was good and the performance was a most satisfactory one. George W. Monroe in A Happy Little Home pleased a fair-sized audience 23; performance good. Wang played to two large audiences 25 and matinee; performances good. For Fair Virginia 26. Hopkins' Trans-Oceanic 29; James O'Neill 3, 4; Dan Sully 5; May Irwin 7; Gus Heege 11.==GRAND OPERA HOUSE (Wm. Foster, manager): Marie Wellesley in a repertoire of plays drew large audiences 20-25; performances good. The same co. appeared 27-1.

SIOUX CITY.—PEAVEY GRAND (A. B. Beall, manager): The Rajah, with Henry M. Pitt in the title-role, drew well Jan. 21. Coming: Wang and Daniel Sully.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Charley's Aunt Jan. 21 to large well-pleased audience. Paul Wilkes and co. 1; A Trip to Chinatown 11.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Princess Bonnie Jan. 28 drew one of the finest audiences of the season both as to quality and numbers. The opera was delightfully rendered and generously applauded. Jennie Gold-

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Swain as Kitty Clover made a pronounced hit. Hilda Clark as the Princess, Fred Lennox as Shrimps and d Will Armstrong as Roy Sterling did clever and effective work. The Royal Entertainers at Six 4. Wang 28. ——Grand Opera House: The Salisbury Orchestra with Rose Wood as soprano appeared 25 to a large and fashionable audience.

BISMARCK.—Opera House (J. J. Kirby, manager): Dark Jan. 18-25.

OTTUMWA.—Grand Opera House (J. Frank Jersey, manager): John Kernell in The Irish Alderman Jan. 25 to good business.

FORT DODGE.—Fessler Opera House (Franklin and Smith, managers): Salter and Martin's U. T. C. 8. Hoyt's Trip to Chinatown 13.

DECORAH.—Grand Opera House (C. J. Weiser and B. B. Morris, managers): Ida Van Court and repertoire Jan 20-25 to an average business and well-satisfied audience.

MUSCATINE.—Columbia Opera House (Carl Lemdecker, manager): House cark week of Jan. 20. ——Olds Opera House (Clark E. Nelson, manager): Owen Bartlett Theatre co. week of 5.

DUBUQUE.—Grand Opera House (William T. Roth, manager): Tompkins Black Crook to a large audience Jan. 21. The scenery was very elaborate and original, and the audience well pleased. Return engagement of Trilby by A. M. Palmer's co. 22 was a splendid performance and the large audience was well pleased. One of the largest audiences of the season witnessed the performance of Rice's 1492. It was well presented.

RED OAK.—Rynearson Opera House (Gordon Brothers, managers): The Rajah, booked for Jan. 25, failed to appear. House dark 27-4. Ladies' Quartette of Des Moines, Ia., 5.

ALGONA, IA.—Call's Opera House (C. H. Blossom, manager): House dark week of 2 9.

COUNCIL BLUFFS, IA.—New Dohany Theatre (Elliott Alton, manager): The Rajah Jan. 24, 25, to fair business; excellent co. Holden Comedy co. 26-31 in repertoire to fair business.

WATERLOO.—Brown's Opera House (C. F. Brown, manager): Western Comedians opened a week's engagement 27 to splendid business. Paul Tupper Wilke 7. Hoyt's Trip to Chinatown 10. ——Item: The new Opera House is a winner.

MARSHALLTOWN.—Odeon Theatre (I. C. Speers, manager): John Kernell in The Irish Alderman pleased house Jan. 24. For Fair Virginia was presented by good co. 28 to attentive and appreciative audience; good business. Daniel Sully in A Bachelor's Wives 8.

FORT MADISON.—Ebinger Grand (C. H. Salisbury, manager): John Kernell in The Irish Alderman pleased a large audience Jan. 28. ——Item: Nelson Compton's Players are in the city and expect to remain some time.

CEDAR RAPIDS.—Greene's Opera House (John B. Henderson, manager): Truss and Co.'s Wang co. Jan. 24 to S. R. O.; performance very satisfactory. For Fair Virginia 30. This is a charming play and the acting of Mr. and Mrs. Russ Whytal is superb; house large and very enthusiastic.

CLINTON.—Davis Opera House (William McMillan, manager): Charley's Aunt Jan. 25 by Frohman's co. to $400. Co gave best of satisfaction. Marie Anderson was overcome by sudden illness in the first act, and was obliged to retire from the cast. Trilby (W. A. Brady) 3; Andrews' Opera co. 5; John Kernell in Irish Alderman 10; The Flints 13-22.

ANAMOSA.—Grand Opera House (C. R. Howard, manager): Dr. A. A. Willitts in a lecture on "Sunshine" Jan. 23; large audience; best of satisfaction. Ida Van Cortland 6-8; Andrews' Opera co. 11.

KANSAS.

TOPEKA.—Grand Opera House (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Carrie Russell Burlesque co. to a fair audience Jan. 24. Si Plunkard drew quite a good house 25, and if boisterous applause be any index, the audience more than got its money's worth. The Hayseed Band created much amusement in its street parade. The cast was quite acceptable, and the performance as a whole was meritorious and worthy of much commendation. Marshall's Military Band 27; Fireman's Ward 28; Elisson, the Mormon magician 29, 30; Salvini 1.

GIRARD.—Holzer Opera House (Fred Firman, manager): Vandyke and Eaton Comedy co. 3-8.

WINFIELD.—Grand Opera House (F. B. Myers, manager): Lincoln J. Carter's Tornado co. Jan. 23 to fair business; co. very good. Tennesseean Jubilee Singers 29; Spider and Fly 3.

PITTSBURG.—Opera House (D. O. Lane, manager): Ezra Kendall in A Pair of Kids pleased a good-sized audience Jan. 22. Rice's Uncle Tom's Cabin was well patronized matinee and night 25. Van Dyke and Eaton co. are billed for week of 27. ——Item: The management of the house is changed, G. E. McKim going out, leaving D. O. Lane in control.

OTTAWA.—Opera House (Fred R. Miller, manager): Rice's Uncle Tom's Cabin co. Jan. 21; fair performance to good business. ——The Rohrbaugh (Charles H. Ridgway, manager): Salvin 31.

WICHITA.—Crawford's Opera House (E. S. Martling, manager): Lincoln J. Carter's The Tornado gave a very satisfactory performance to good business Jan. 21. Al. G. Field's Darkest America 22; good performance to good business.

FORT SCOTT.—Davidson Theatre (Harry C. Ernich, manager): Ezra Kendall in A Pair of Kids had fair house Jan. 21; audience well pleased with Mr. Kendall; co. weak. Henry E. Dixey 6; Rice's U. T. C. 10; Robert Downing 25; Friends 28.

EMPORIA.—Whitley Opera House (H. C. Whitley, manager): Robert Burns to a large and appreciative audience Jan. 24. Barnes and Marrine Comedy co. 10-16.

HUTCHINSON.—Opera House (Morris R. Cain, manager): Al. G. Field's Darkest America Jan. 23 to S. R. O. business; very satisfactory performance. Carrie Russell co. 27 to large audience.

PARSONS.—Edward's Opera House (Johnson and Steele, managers): Van Dyke and Eaton co. played to packed houses every night Jan. 20-25. Ezra Kendall in A Pair of Kids 30. Spider and Fly co. booked here for 1 has closed.

WILMINGTON.—Opera House (S. A. Schloss, manager): Donnelly and Girard in The Rainmakers Jan. 21 to a large house; performance much enjoyed.

LEAVENWORTH.—Crawford's Grand Opera House (Mr. Crawford, manager): The Fireman's Ward co. Jan. 26 to good business.

WELLINGTON.—Wood's Opera House (Asa M. Black, manager): Al. G. Field's Minstrels Jan. 21 to fair house and pleased audience. Lincoln J. Carter's Tornado 24; good house and everybody well pleased. Elisson, the Mormon Wizard and king of mystery, 6 ——Auditorium (Charles J. Humphrey, manager): Tennessee Jubilee Singers 27.

KENTUCKY.

DANVILLE.—Opera House (J. M. Cullins, manager): Harvard Quartette gave fair satisfaction to small house Jan. 22. Griffith delighted packed house in Faust 27; S. R. O. Madame Bailey Concert co. 31.

PADUCAH.—Morton's Opera House (Fletcher Terrell, manager): Lillian Lewis Jan. 23 in Cleopatra to delighted house; S. R. O. sign displayed early. Hasty Brothers in Wild Goose Chase to small house 24. D'Ormond and Agnes Fuller follows.

HENDERSON.—Park Theatre (A. D. Rodgers, manager): Lewis Morrison in Faust Jan. 24 to S. R. O. at advanced prices; splendid production. Black Crook 3.

PARIS.—Grand Opera House (Scott and Mitchell, managers): Conroy and Fox Jan. 21 to fair house. Otis Skinner 29 canceled. John Griffith 31; Richard Mansfield 5; Robert Mantell 25.

BOWLING GREEN.—Potter's Opera House (J. M. Robertson, manager): Lillian Lewis in Cleopatra Jan. 27 to good business; performance excellent. Miss Lewis received several curtain-calls. Wild Goose Chase 10; Robert Mantell 19.

MT. STERLING, KY.—Grand Opera House (W. B. O'Connell, manager): Conroy and Fox in O'Flarity's Vacation Jan. 24 to very light business; deserved no better. John Griffith's Faust 29; crowded house; most magnificent production ever seen here. Jule Walters' Side Tracked 14; Agnes Wallace Villa 18; Kentucky University Glee, Mandolin and Banjo Club 21.

LOUISIANA.

BATON ROUGE.—Pike's Opera House (A. H. Hugart, manager): House dark Jan. 27-31.

SHREVEPORT.—Grand Opera House (Leon M. Carter, manager): Fabio Romani Jan. 29. Only a Farmer's Daughter 31. Twelve Temptations 5. Lewis Morrison 10.

MONROE.—Opera House (C. T. Madison, manager): House dark week ending Jan. 25. Walter Lawrance in Fabio Romani 27; fair business; fair performance. Plum Pudding 28.

MAINE.

PORTLAND.—Lothrop's Portland Theatre (Charles C. Tuksbury, manager): The Tornado Jan. 27, 28 was well attended. W. S. Cleveland's Minstrels 1; Boucicault-Martinot comb. in The Shaughraun 3. Hoyt's A Trip to Chinatown 4. The Foresters will give The Colleen Bawn 6, 7. ——City Hall (George H. Libby, agent): Stoddart on "India" 27 was warmly received. Ondricek 29 to select audience. ——Item: Bartley McCullum has leased the Peak's Island Pavilion for the season of 1890.

AUGUSTA.—Opera House (Frank A. Owen, manager): Rice's 1492 Jan. 22, 23 to big business. Maud Courtenay's singing was very fine. Lincoln J. Carter's scenic play, The Tornado, 27 to very poor business.

BATH.—Columbia Theatre (F. A. Owen, manager): Rice's Surprise Party in 1492 Jan. 28 to a large and well-pleased audience. The piece was splendidly staged and the co. a fine one. Lincoln J. Carter's The Tornado 30.

BELFAST.—Opera House (F. E. Cottrell, manager): "Around the World in a Man-o'-War," an interesting lecture by Roberts Harper, Jan. 28. The stereopticon views were the finest ever seen here. Cleveland's Minstrels 6; Howard's Vaudeville 12, 13.

MARYLAND.

CUMBERLAND.—Academy of Music (I. H. Stahl, manager): The Cumberland Lodge B. P. O. E. gave a social session Jan. 24 which was attended and enjoyed by a large circle of their friends. House dark 27-28.

HAGERSTOWN.—Academy of Music (Charles M. Fullerer, manager): The Derby Winner pleased a fair house Jan 30.

LONACONING.—Ryan's Opera House (James P. Ryan, manager): House dark Jan. 27-30, when Kitty Rhoades will open an engagement 30. Gorton's Minstrels 19. ——Item: Manager Ryan has leased his hall to another party. All dates booked by Manager Ryan will be filled by the new management.

MASSACHUSETTS.

SPRINGFIELD.—Court Square Theatre (W. C. Lenoir, manager): William Gillette gave his hilarious Too Much Johnson to three big houses Jan. 24, 25 and amused them well; the supporting co. was good. James A. Herne had to cancel his engagement 27 on account of illness, but played 28. Both nights were sold solid, and as I was an open date Mr. Herne took it, postponing his Meriden date. Rush City was given to a fair house 29. A Milk White Flag 31; Shore Acres 1; Wilbur Opera co. 3-8. ——Gilmore's Opera House: Rice and Barton's Comedians in McDoodle and Poodle gave the best performances that have been seen at this house this season 27-29. Madame Duprez' Female Minstrels 30-1 canceled. ——City Hall: Boston Symphony Orchestra played 28, the seventh time in Springfield, to large and distinguished audience, giving a brilliant concert, with Gertrude Franklin as soloist.

LOWELL.—Opera House (Fay Brothers and Hosford, managers): Warren Conlan, a Lowell boy, appeared for the first time here Jan. 23 in Sheridan Knowles' Virginius before a good-sized audience. Mr. Conlan gave much satisfaction, but the support was uneven and very amateurish. Davis and Keogh's co. in Rush City, led by George Marion, delighted large audiences matinee and night of 25. Mabel Craig strained her ankles during her dance, and, although suffering much pain, continued with her part during the performance. The Boucicault-Martinot comb. in Irish drama presented Arrah-na-Pogue 27 and The Shaughraun 28 to fair business. The co., an excellent one, includes Louis Massen, Kate Ryan, William Herbert and Henry Bagge. William Gillette in Two Much Johnson 29, 30; The Great Diamond Robbery 31, 1; The Hanlons in Superba week of 3.

FALL RIVER.—Academy of Music (William J. Wiley, manager): The Nickerson Comedy co. closed a week's engagement Jan. 25. Hamlet Revamped, a travesty on the tragedy, was presented 27, 28 by local people to the delight of fair audiences. Down on the Suwanee River 3; William Gillette 4; Humanity 7, 8. ——Rich's Theatre (Edward E. Rich, manager): Daniel A. Kelly in Outcasts of a Great City 23-25 to light business. Jolly Old Chums 27-29 pleased small houses. City Club Burlesque co. 30 1; Play and Players 3-5; Tony Farrell 6-8. ——Wonderland Theatre (E. J. Martin, manager): Sam T. Jack's Bull Fighters' Burlesque co. delighted good houses 23-25. Rose Sydell's London Belles returned 27 for a week's engagement, and though business was light the co. gave satisfaction. Held in Slavery 3-5.

WORCESTER.—Theatre (J. F. Rock, manager): Little Christopher Jan. 24, 25 to packed houses. William Gillette in Too Much Johnson 27, 28. Mr. Gillette drew to the full capacity of the house. Arrah-na-Pogue 29. ——Lathrop's Opera House (Alf T. Wilton, manager): The Two Johns 22-25. Miss Harum Scarum 27-29. Manager Wilton canceled the date of Miss Harum Scarum in favor of Hoss and Hoss under the impression that the former had closed, but they appeared in good time ready for business and served an injunction on Manager Wilton, which the courts sustained. Hoss and Hoss was given a date later in the season, and Miss Harum Scarum filled her date to good business. ——Lathrop's Opera House (George H. Batchellor, manager): Ladies' Club Burlesque co. 22-25, Zero 27-29; both to good houses.

PITTSFIELD.—Academy of Music (Maurice Callahan, manager): The Tyrolean Queen by home talent, under the direction of Lizzie Parker, was given at the Academy Jan. 29 to one of the largest audiences ever seen in this city. A neat sum was realized, the proceeds going to the Notre Dame Church. The Cruiskeen Lawn 7; Tuxedo 22; Town Topics 28.

LYNN.—Theatre (Dodge and Harrison, managers): Burmah was well received Jan. 23-25. On the closing night the performance was made especially attractive through the presentation of a silver loving cup by Manager Tompkins to Co. I, Eighth Regiment, M. V. M., of this city, whose members ably assisted in the battle scenes. The Great Diamond Robbery 29-30 to S. R. O. The co. is most capable, and includes many well-known players. Down on the Suwanee River 6-7; Special Delivery 8.

LAWRENCE.—Opera House (A. L. Grant, manager): William Gillette made his first appearance here Jan. 23, giving a delightful performance of Too Much Johnson to a full house. Davis and Keogh's co. in Rush City pleased a good-sized audience 24. W. S. Cleveland's Minstrels 25 to S. R. O.; good performance. The Great Diamond Robbery, with a remarkably strong cast, 27 to a large and enthusiastic audience. Walter C. Clark's production of Ben Hur, assisted by local talent, 29-1 to good business. The Fatal Card 10, 11; William Barry 13; Ed Favor and Edith Sinclair in The Jester 15. ——City Hall: Felix Winternitz Concert co. 27 to a large audience.

HAVERHILL.—Academy of Music (James F. West, manager): Rush City Jan. 23 to a good house. The co. was a very good one and the piece was well put on; scenery very fine. Ullie Akerstrom week of 27 to large houses. Miss Akerstrom's co. is up to the usual standard, and her plays were very ably presented. Two Johns 4; 1492 8; Humanity 10.

NEW BEDFORD.—Opera House (W. B. Cross, manager): Daniel A. Kelly in Outcasts of a Great City Jan. 27; fair-sized audience; general satisfaction. ——Item: Daniel A. Kelly's last appearance here occurred twenty-seven years since, when he played in old Liberty Hall, which was demolished five years ago.

NORTHAMPTON.—Academy of Music (William H. Todd, manager): Humanity, with Joseph Grismer and Phoebe Davis in the cast, scored a hit Jan. 24; business only fair on account of weather. James A. Herne in Shore Acres broke all records for attendance 29; people were turned away all through the evening; every seat was sold in three hours from the opening of the sale; splendid co. In Old Kentucky 5.

FITCHBURG.—Whitney Opera House (J. R. Oldfield, manager): In Old Kentucky played to one of the largest houses of the season Jan. 24 and gave good satisfaction. Nickerson's Comedy co. opened a week's engagement 27 to a good audience, and played to good business entire week. McDoodle and Poodle 4; Two Much Johnson 6.

WALTHAM.—Park Theatre (W. D. Bradstreet, manager): Tony Farrell in Garry Owen proved a drawing card Jan. 28; supporting co. fair. The piece is rather above the average Irish drama. Living Whist (local) 31; Lincoln J. Carter's The Tornado 3; Ladies' Crescent Banjo and Guitar Club 6. The Young Men's Association will present The Black Flag 13.

TAUNTON.—Taunton Theatre (R. A. Harrington, manager): In Old Kentucky was presented Jan. 28 to largest house of the season; S. R. O. sign displayed before seven o'clock; co. mediocre.

HOLYOKE.—Opera House (W. E. Kendall, manager): Little Christopher Jan. 23 pleased a large audience. Humanity 25, matinee and evening, and Rush City 28, to only fair business; satisfactory performances. Too Much Johnson canceled 27 for a later date. ——The Empire (Delmor and Wilson, managers): Jolly Old Chums 23-25; business good; good performances. Stock co. 25-28; poor attendance. Athletic exhibition 29 to crowded house. Rice and Barton 31, 1.

MARLBORO.—Theatre (F. W. Riley, manager): In Old Kentucky Jan. 25 to S. R. O.; good satisfaction. The Pickaninny Band caught the house, and were the recipients of numerous encores. Two Johns 1; The Tornado 5; Sowing the Wind 12 (return); Outcasts of a Great City 15; The Fatal Card 18; Ward-Vokes 20; Faver and Sinclair in The Jester 22; local minstrels 25-26; The Fast Mail 27.

SOUTH FRAMINGHAM.—Elmwood Opera House (W. H. Trowbridge, manager): Two Johns Jan 30; Carter's Tornado 6.

MILFORD.—Music Hall (H. E. Morgan, manager): Humanity Jan. 31; Tornado 4; The Rivals 7. ——Item: The grand concert under the direction of Professor Stowe 23 was the best musical event of the season, and netted over $400.

WESTFIELD.—The Opera House (A. H. Furrows, manager): A Summer Shower 18; a very pleasing entertainment to meagre results. Jolly Old Chums 22 to a fair house; very acceptable performance. William Morris in The Lost Paradise 7; Outcast of a Great City 13; Scammon Jester co. 28.

CHELSEA.—Academy of Music (James B. Field, manager): The Lost Paradise to only a fair business Jan. 24. The Tornado 1.

BROCKTON.—City Theatre (W. B. Cross, manager): Manager Cross canceled the dates of The Silver Crook co. Jan 23-25. House dark 27-28. Ullie Akerstrom 3-8. The Jester 12; Old Glory 15. ——Item: Tom Nawn and his wife, local vaudeville favorites, were the guests of D. W. Sullivan, stage manager of the City Theatre, 25.

GLOUCESTER.—City Hall (Lothrop and Tolman, managers): Lost Paradise was played Jan. 25 to a good house; excellent satisfaction.

PLYMOUTH.—Grand Opera House (A. H. Perry, manager): Sowing the Wind Jan. 23 to fair business; performance excellent. Jolly Old Chums 1; Garry Owen 5; The Jester 11; Fast Mail 17.

ADAMS.—Opera House (H. O. Hicks, manager): Old Tennessee, introducing Ernest Hogan as Uncle Pete, to good business Jan. 20, 21.

SALEM.—Mechanics' Hall (Andrews, Moulton and Johnson, managers): Tony Farrell and co. entertained a fair-sized audience Jan. 29. Bubb's Comedy co 3-8.

ROCKLAND.—Opera House (Edward Whicher, manager): Special Delivery 6; Fast Mail 15.

MICHIGAN.

GRAND RAPIDS.—Powers' (John T. Condon, manager): Santanelli is giving hypnotic performances before good-sized audiences week of Jan. 27. Rob Roy Feb. 4. ——Grand (O. Stair, manager): Packed houses greeted the Washburn Sisters combination 25-27. The co. comprises some fair specialty people who ably support the stars. Dark 27-29. Prodigal Father 30-1. ——Item: During the last act of the Washburn Sisters entertainment 29, Bertha Stead, one of the co. swore out a writ of attachment on the scenery belonging to the co., claiming back salary to the amount of $71 50. The matter was finally compromised by paying plaintiff $55. Carl Nilson, who claims letters patent on certain methods for producing the Aerial ballet, swore out an injunction on the manager of the Brownies in this city. Nilson claims that the methods used by them in producing the Flying Ballet in the last act of the Brownies infringes on his rights. The matter was settled by furnishing bonds to appear at the March term of court and answer to the charges.

LANSING.—Baird's Opera House (James J. Baird, manager): Elmira E. Vincent' Limited Mail had a good house Jan. 8. The scenic effects are excellent. The City Minstrels, local, Feb. 5; Minnie Maddern Fiske 11. ——Star Theatre (Fred B. Mead, manager): Santanelli, hypnotist, closed a fair week's business 25. ——Macabee Theatre (R. V. McKeen, manager): This new house has opened 24 with a good presentation of The Spectre Knight, a comic operetta, to the capacity of the house. It bids fair to be liberally patronized by the public and will, no doubt, prove a popular resort.

JACKSON.—Hibbard's Opera House (W. W. Todd, manager): Henderson's Extravaganza co. in Sinbad Jan. 22, matinee and night to the largest audiences in the history of the house. Receipts (evening) $1,038. A Texas Steer 24 to good business; Max O'Rell 25 to light house; Thomas Q. Seabrooke 28; Limited Mail 29.

FLINT.—Music Hall (Rankin and Hubbard, managers): The Washburn Sisters entertained a good house Jan. 20. A Country Circus 24 and 29 to good business. ——Thayer's Opera House: Dark week ending 29.

SAGINAW.—Academy of Music (John H. Davidson, manager): Tim Murphy in A Texas Steer Jan. 20 drew a large house and made a hit. The Limited Mail 28 made its fourth stop here and gave good satisfaction. A Country Circus 27; Thomas Q. Seabrooke 29.

OWOSSO.—Salisbury's Opera House (Salisbury and Brewer, managers): A Country Circus, booked for Jan. 29, canceled their date. The house will remain dark until Feb. 6, when the Empire Stock co. will play a three nights' engagement.

CHARLOTTE.—Thomas Opera House (Raughman and Sleater, managers): Limited Mail Jan. 24 to good, topheavy house; good satisfaction. House dark Jan. 24-31.

ADRIAN.—Croswell's Opera House (Harry E. Cook, manager): Thomas Q. Seabrooke in his new play The Speculator came, saw and conquered Jan. 27; his reception was an ovation; never before was such enthusiasm exhibited in this house; four recalls at the end of second act and a speech was demanded. The crowd was not as large as the management would have liked. Charity concert, local talent, 29 to good business; The Wife 29. A Country Circus 1.

MUSKEGON.—Opera House (F. L. Reynolds, manager): Washburn Sisters in Fortuna or The Princess Tough Jan. 22. Satisfactory performance to good business. Shore Acres Feb. 17; Charley's Aunt, Feb. 22.

BATTLE CREEK.—Hamblin's Opera House (E. P. Smith, manager): Sinbad delighted a large audience Jan. 21; The Limited Mail 23 to fair house; Sousa's Peerless Band 27 to fair house.

PORT HURON.—City Opera House (L. T. Bennett, manager): Country Circus Jan. 25 to fair-sized audience; a good performance.

COLDWATER.—Tibbits' Opera House (J. T. Jackson, manager): Item. The advance sale for The Wife indicates that the management will need the S. R. O. sign. ——Judge Thomas lectures Feb. 6; Morrison's Faust 11.

BAY CITY.—Wood's Opera House (A. E. Davidson, manager): The Limited Mail Jan. 27 to a small audience. A Country Circus 28 to fair-sized house. Thomas Q. Seabrooke in The Speculator 30.

KALAMAZOO.—Academy of Music (B. A. Bush, manager): The Texas Steer pleased a good-sized audience 27. Coming: Thomas Q. Seabrooke.

ANN ARBOR.—Opera House (A. J. Sawyer, manager): Geo. W. Monroe in A Happy Little Home filled the house Jan. 25.

MISSOURI.

FAYETTE.—Opera House (Lee Holladay, manager): The Graham Earle co. opened a week's engagement Jan. 20, but canceled 22 on account of poor business. The co. was not strong enough. R. Z. Ross, mesmerist, 25; light business. Fireman's Ward 6; Lady Schumann Quartette 10; Sadie Raymond 14; Blaney's A Baggage Check 27.

CAPE GIRARDEAU.—Opera House (J. F. Schuchurt, manager): House dark Jan. 20-25.

SEDALIA.—Wood's Opera House (H. W. Wood, manager): House dark Jan. 20-25. Henry E. Dixey 5.

MEXICO.—Ferris' Grand Opera House (H. C. Eagon, manager): Miss Ralston, piano recital, to large attendance Jan. 28.

JOPLIN.—Club Theatre (H. H. Haven, manager): Ezra Kendall in A Pair of Kids Jan. 26; good business. Alexander Salvini in Hamlet 29; Carrie Russell's co. 31.

SPRINGFIELD.—Grand Opera House (F. S. Hefferman, manager): Town Topics Jan. 24; pleased a large audience. Alexander Salvini in Don Cæsar de Bazan drew a big house 28. ——Baldwin Theatre (H. S. Jewell, manager): Dark 22-28. Eugene O'Rourke in The Wicklow Postman 31.

INDEPENDENCE.—Music Hall (Joe H. Border, manager): Daisy, the Missouri Girl 4.

MONTANA.

BOZEMAN.—Opera House (W. W. Livingston, manager): Joe Cawthorn Jan. 29. Nellie McHenry 7.

GREAT FALLS.—Grand Opera House (G. N. Hartley, manager): The Carleton Opera co. played The Lily of Killarney and The Bohemian Girl Jan. 20, 21; good houses. Tom Rickards was at his best. The Georgia University Graduates gave a very satisfactory performance 23. Joe Cawthorn co. 27.

MISSOULA.—Bennett Opera House (G. N. Hartley, manager): Brooks and Macy Jan. 18 gave a delightful entertainment. Joe Cawthorn in A Fool for Luck 20 good house; highly amused audience. Carleton Opera co. 24; small but well pleased audience. House dark 27-1. ——Item: While Joe Cawthorn was telling one of his funny stories a small child in the audience said aloud: "Papa!" Cawthorn immediately called out: "I'll be home in a minute," and then went on with his story. It brought the house down.

MINNESOTA.

MANKATO.—Mankato Theatre (C. D. Benack, manager): Ada Van Etta in Gloriana Jan. 24 small house. Salter and Martin's U. T. C. 28. Aamold, the Swedish violinist, 29.

ST. PETER.—New Grand Opera House (Satory and Hall, managers): Ada Van Etta and co. in Gloriana Jan. 23; good house. Salter and Martin's U. T. C. co. 27.

WINONA.—Opera House (O. F. Buringame, manager): House dark this week.

CROOKSTON.—Grand Opera House (T. H. Bloth, manager): Oakes' Swiss Bell Ringers Jan. 20; fair house. Alexander Bull, violinist, 21, large house. Joe Cawthorn 6; A Railroad Ticket 10.

DULUTH.—Lyceum (L. N. Scott, manager): Shore Acres Jan. 24, 25; good business. Fantasma 3, 4. Sousa's Band 5.

MISSISSIPPI.

JACKSON.—Robinson's Opera House (R. I. Saunders, manager): Huliver's Gift Show to crowded houses Jan. 20, 21. Aiden Benedict's Fabio Romani 25; good business. Mareska and Gove 27.

GREENVILLE.—Opera House (L. Hexter, manager): Francis Jones in Old Madrid Jan. 20 gave us the most enjoyable entertainment of the season. Underlined: Roland Reed, Effie Ellsler and Charley's Aunt.

WEST POINT.—Opera House (J. E. McGachin and Co., managers): Professor A. H. Merrill, of Vanderbilt University, gave a reading last night to an appreciative audience.

COLUMBUS.—Opera House (P. W. Meat, manager): Francis Jones in Old Madrid Jan. 27 to S. R. O. performance splendid. Underlined: Gorton's Minstrels.

VICKSBURG.—Opera House (Piazza Co., proprietors): No attractions past two weeks. Clara Morris Jan. 31; Morrison in Faust 8.

NEBRASKA.

LINCOLN.—The Lansing (Ed A. Church, manager): Woodward Theatre co. Jan. 27-31, with exception of 28. Daniel Sully 28. James O'Neill 5; Al. G. Field in Darkest America 6; Spider and Fly 10; Eight Bells 27; Katie Emmett 28. ——The Funke (F. C. Zehrung, manager): Wang 30.

FREMONT.—Love's Opera House (E. C. Usher, manager): Woodward Theatre co. Jan. 20-25 to crowded houses.

HASTINGS.—Kerr Opera House (W. Schellack, manager): Henry E. Dixey co. in Lottery of Love Jan. 22 to fair house.

NEVADA.

VIRGINIA CITY.—Piper's Opera House (John Piper, manager): The Cook Twin Sisters' U. T. C. co. Jan 22. The performance was the worst that has been seen in this place for years.

NEW HAMPSHIRE.

DOVER.—City Opera House (George H. Demeritt, manager): Ullie Akerstrom Jan. 23-25 did a good business notwithstanding the bad weather.

MANCHESTER.—Opera House (E. W. Harrington, manager): Cleveland's Minstrels Jan. 27 to big business. The Great Diamond Robbery 28; S. R. O. at a premium. The Shaughraun 4; 1492 5. ——Gorman's Theatre (Charles J. Gorman, manager): Adrian's English Sports 27-29; poor business and co. bad. ——Items: Bonnie Scotland, booked at the Opera House for 29, canceled.

PORTSMOUTH.—Music Hall (J. O. Ayers, manager): The Tornado pleased a fair house Jan. 23. Rice's 1492 30; Hoyt's A Trip to Chinatown 3.

NASHUA.—Theatre (A. P. Davis, manager): Cleveland's Minstrels did a good business Jan. 24. ——Item: A colored member of Cleveland's Minstrels was sentenced to one year in jail for assault with intent to kill another member of the co.

NEW JERSEY.

NEWARK.—Miner's Theatre (Thomas W. Miner, manager): Thrilby opened before a big house Jan. 27. The co. was an excellent one, and gave a very spirited performance. The Gay Parisians 3-8. Madame Sans Gêne 10-15. ——H. R. Jacobs' Theatre (M. J. Jacobs, representative): Steve Brodie, who was seen here in the earlier part of the season in On the Bowery, filled a return date 27-1 to good business. Down in Dixie 3-8; Rush City 10-15. ——Items: Plunket Greene gave a song recital 22.—She Stoops to Conquer was given for the benefit of the Woman's Aid Society 25. The performance, which was directed by Nelson Wheatcroft, passed off very smoothly, and a handsome sum was realized.—Amelia Stone, of the Thrilby co., is a Newark girl, and on the opening night of the engagement here she was the recipient of many floral tributes.—W. M. Morton, formerly manager of Miner's Theatre, was awarded $4,500 damages 26 for injuries received by falling from a trolly car Feb. 19, 1895.

NEW BRUNSWICK.—Allen's Theatre (J. E. Starkes, manager): The close of last week saw two of the best plays produced at this house. They were The Fatal Card Jan. 24 and E. M. and Joseph Holland in A Social Highwayman 25, supported by the same co. that presented the piece at the Garrick Theatre, N. Y. Both plays deserved crowded houses; instead, the houses were but fair. A Social Highwayman was presented in excellent manner and was the best play seen here this season. William Barry in The Rising Generation 29, supported by a clever co., gave a good performance to S. R. O. Noss Jollity co. in The Kodak 3, 4; Sowing the Wind 11; Barrett and Evans Vaudeville co. 14; Stuart Robson 15. ——Items: The funeral of Fred S. Sproat, one of the stage hands at the Allen Theatre, took place on the afternoon of 28, and was largely attended by members from the different organizations he belonged to, namely, Hook and Ladder Co., Relief Council, O. U. A. M., Goodwill Council, Jr. O. U. A. M., and Washington Commandery. L. L.—The live and energetic order of Elks of this city, No. 324, held a social session in the Assembly Rooms of Allen's Theatre on the evening of 30.—The display paper for Sowing the Wind arrived here 25.—A Straight Tip canceled date 31, owing to the co.'s closing.—Starr L. Pixey, business-manager of the Noss Jollity co., playing The Kodak, was in town 29 ahead of the co.

ELIZABETH.—Drake Opera House (P. B. Childs, manager): A Straight Tip, booked for 1, failed to appear. ——Lyceum Theatre (A. H. Simonds, manager): Al. Field's Minstrels delighted a fair-sized house 24. They are the best that have ever been here. Uncle Dan Emmet received a hearty reception; the entire production was first-class in every respect. The Fatal Card pleased a well-filled house 25. Charles Stedman as George Forrester, and Anna Vislaire as Cecile Austen are worthy of special mention. The support and scenery was excellent. Special Delivery, benefit Elizabeth Postmen, drew a good-sized house 29. William Barry presented The Rising Generation to a good-sized and very well pleased audience 30. Mr. Barry is supported by a thoroughly competent cast. The quartette singing is a very pleasing feature and evoked much applause. Cracker Jack 5; The Kodak 7, 8; New Boy 10. ——Items: Colonel W. M. Morton, who for the past nine years has been manager of Miner's Newark Theatre, will on 1 assume entire control of the Drake Opera

House, having leased it for a term of years. After a short season the house will be close to permit of extensive interior alterations.—W. L. Fursman, the former manager of the house, left on 28 for Wilkesbarre, Pa., to take control of one of the theatres at that place.—Emma Dunn left the Special Delivery co. 29.

TRENTON.—TAYLOR OPERA HOUSE (W. R. Williamson, manager): No attraction this season has given better satisfaction than the Hollands in A Social Highwayman Jan. 24. Special Delivery was presented 25 to a good house. The Lillian Russell Opera co. played to a fifteen hundred dollar audience 27, presenting The Grand Duchess. The opera and co. were enthusiastically received. William Barry presented his funny comedy, The Rising Generation, 28. The co. was excellent in every way. The stage settings were good and house large. Camille D'Arville Opera co. 5; The Masqueraders 6; Paradise Alley 8; Sowing the Wind 10; Primrose and West 13.

DOVER.—BAKER OPERA HOUSE (Wm. H. Baker, manager): The New Boy Jan. 27 to fair business. The Old Farm Bell 1.

ORANGE.—COLUMBUS THEATRE (John F. Platt, manager): The Holland Brothers presented The Social Highwayman for the benefit of the Orange Memorial Hospital, Jan. 27; performance excellent; good house. Stuart Robson 15.——ORANGE MUSIC HALL (George P. Kingsley, manager): Al. G. Field's Minstrels and Utopia gave a first-class performance to good business 25.

BOONTON.—OPERA HOUSE (S. J. Green, manager): Old Farm Bell co. Jan. 31. Choral Union Concert (local) 6.

PLAINFIELD.—STILLMAN THEATRE (Rich and Maeder, managers): House dark Jan. 24-31. One of the Bravest I; A Cracker Jack 4.

SOUTH AMBOY.—KNIGHTS OF PYTHIAS OPERA HOUSE (F. E. Degraw, manager): Old Farm Bell co. appeared before a good house Jan. 27. There was not the slightest appreciation shown, the co. being very poor.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): George Lavigne's Athletic comb. Jan. 31.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Sidney R. Ellis' clever co. in Bonnie Scotland Jan. 23-25 to good house. Special Delivery 28 to fair house. Trip to Wonderland 29, 30; Rising Generation 31, 1; Charley's Aunt 3.

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (B. F. Davis, manager): House dark Jan. 19-26. Aramenti Concert co. 29. CONSERVATORY OF MUSIC (Elmore Chase, professor): Chicago Ladies' Quartette 24 to fair house; general satisfaction.

EAST LAS VEGAS.—TAMME OPERA HOUSE (Chas. Tamme, manager): Chicago Ladies' Quartette Jan. 22; performance good, but small attendance. Concert by local talent 7.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (Fred F. Proctor, manager): Andrew Mack played a return engagement in Myles Aroon Jan. 23 to a very large and well-pleased audience. The Midnight Special was produced 24, 25. Field and Hanson's Drawing Cards 27, 28 did a good business. The co. as a whole is above the average. Rhea in Nell Gwynne and Josephine 29, 30. The attendance of ladies was large at the opening matinee. Coon Hollow 31, 1; Great Diamond Robbery 3-5.——HARMANUS BLEECKER HALL (C. H. Smith, manager): The Wilbur Opera co. gave eight performances last week and the receipts were about $5,000. The co. is better than ever and the living pictures are a very attractive feature. Al G. Field's Minstrels 29; Too Much Johnson 7; Fatal Card 10, 11; A Milk White Flag 12, 13; Lillian Russell 14; Olga Nethersole 15; Damrosch Opera co. 18; Frank Daniels in Wizard of the Nile 24; Sarah Bernhardt 25; Albani and her concert co. 5.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Wilbur Opera co. played to fine business Jan. 27-1.——RAND'S OPERA HOUSE (Gardner Rand, manager): Mlle. Rhea in Nell Gwynne 31-1.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. R. Sweet, manager): The Redpath Grand Concert co. Jan. 24 gave a delightful concert to good business; audience thoroughly pleased. Field and Hanson's Drawing Cards 25 failed to please a topheavy house; performance unsatisfactory. Northern Lights 27 was enjoyed by a large audience; performance good. Charles Frohman's A Fatal Card 3; Charley's Aunt 6; Hoyt's A Milk White Flag 10; Frohman's Too Much Johnson 11; Lillian Russell 15; W. A. Brady's The Cotton King 18; Tony Farrell 22; Old Homestead 24; Town Topics (return engagement) 27.——ITEM: Manager Sweet will have his benefit in March when Chauncey Olcott will play Mavourneen.

ROCHESTER.—LYCEUM THEATRE (A. B. Wollt, manager): Julia Marlowe-Taber and an excellent co. appeared before fine houses Jan. 27-29 presenting Romeo and Juliet, Twelfth Night, and The Hunchback. Trilby, with Mabel Archer in the leading role, attracted large audiences 30-1; The Passing Show 4, 5.——COOK OPERA HOUSE (E. G. Lane, manager): Coon Hollow was greeted by large and well-pleased audiences 27-29. The White Slave was presented to good business 30-1; Conroy and Fox 3-5.——ACADEMY OF MUSIC (Louis C. Cook, manager): The patrons of this house turned out in large number 27-29 to witness an excellent presentation of The Fire Patrol. Arthur C. Sidman's Summer Shower 30-1 was greeted with fine attendance, evidently satisfied with the general work of the co. Rose Hill's Folly troupe 3-8.——FITZHUGH HALL (J. F. Potter, manager): Miss Jerry was artistically presented before refined and delighted audiences 27, 28.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): The Masqueraders drew well Jan. 23-25; Trilby to good business 27-29; Andrew Mack 30; Fields and Hanson 31, 1.——BASTABLE THEATRE (Frank D. Hennessy, manager): The Twentieth Century Girl was well attended 24, 25; Kellar 6, 7.——H. R. JACOBS' OPERA HOUSE (G. A. Edes, manager): Rice and Barton to good business 23-25. Finnigan's Ball drew well 27-29. Old Tennessee 30-1.

PEEKSKILL.—DEPEW OPERA HOUSE (Fred S. Cunningham, manager): The annual society amateur theatrical event of the season occurred Jan. 30, 31, when H. M. S. Pinafore was produced by the regular co. of Cortland Hook and Ladder co. Every seat (975) had been sold for both nights. Fred Seymour of Watertown, N. Y., was the musical director and W. Duncan Phyfe, of Cold Spring, N. Y., was the scenic artist. The cast was as follows: Rt. Hon. Sir Joseph Porter, K. C. B., W. H. Wildey; Captain Corcoran, Fred R. Manser; Ralph Rackstraw, T. Stanley Boyd; Dick Deadeye, E. P. Griswold; Bill Bobstay, Fred H. Southard; Bob Becket, John I. Barnes; Tom Tucker, Lyman Manser; Josephine, Mary L. Townsend; Hebe, Grace Van Horn; Little Buttercup, Isadora Perry. Waite Comedy co. opened 3-8.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): James R. Waite Comedy co. closed a week's engagement to S. R. O. Jan. 20-25; Al G. Field's Minstrels played to a packed house and gave an excellent performance 28. Julia Marlowe-Taber and Robert Taber 1; Andrew Mack 3.——FRANK JAMES VAUDEVILLE CO. 5.——BIJOU THEATRE (A. A. Fennyvessy, manager): Sattlar's Gaiety Extravaganza co. drew fairly well 24-25; Sherman and Morrisey's A Jay Circus had large attendance 27-29. Rice and Barton's Rose Hill English Folly co. 30-1; Arthur Sidman 3-5.——ITEM: P. M. Cooley, assistant manager of the Bijou Theatre for past three seasons, leaves 31 to take the management of the People's Theatre of Utica, N. Y. Sam McCutcheon takes the position left vacant.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): Rhea Jan. 24 to large and well-pleased audience. Hanford, Spencer and O'Brien 25, matinee and evening to small audiences; performance first-class.——ITEM: Charles Rohlf joined co. here for a short engagement. Waite's Comedy co. opened 27 for a two weeks' engagement to large audiences. Trilby 10; Marshall P. Wilder 4.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Hanford, Spencer and O'Brien, supported by a capable co., gave a very pleasing rendition of Julius Cæsar Jan. 28 to a large and highly appreciative audience. Curtain calls were of frequent order. Conroy and Fox (return engagement) in O'Flarity's Vacation 31; Side-Tracked 3.——ACADEMY OF MUSIC (Olean Music Co., managers): The Clifton and Middleton co., supporting June Agnott, closed a very successful week's engagement 1 and gave good satisfaction.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Andrew Mack, supported by an excellent co., presented Myles Aroon to a crowded house Jan. 25. The piece was finely staged and the acting first-class. The singing of Mr. Mack was greatly enjoyed. Field and Hanson's Drawing Cards did only fair business 29. It was the first vaudeville performance we have had in some time, and it was a good one. Joe Flinn in his specialties was fine. John J. Burke in The Doctor 31; Al. G. Field's Minstrels 1; Texas Steer 11.——ITEM: Two members of Andrew Mack's co. were members of Billy Scanlan's co. when he presented the same play at the old Centre Street Opera House.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): Stetson's U. T. C. co. played Jan. 22 to a full house. The White Squadron 27 to good business. Robert Wayne co. 29-1; The Dazzler 3; Side Tracked 5; Brooklyn Handicap 8; Hanford, Spencer and O'Brien co. in Virginius 11; Kellar 15.——ITEM: New fire escapes have lately been placed for the benefit of the galleries. Rose Adelle, of the Robert Wayne co., is a resident of this city and her appearance on the boards was regarded with much interest.

NEWBURG.—ACADEMY OF MUSIC (Fred M. Taylor, manager): William Courtleigh as John Swiftwind in Northern Lights Jan. 20 gave a first-class entertainment and was supported by a good co.; good business. The Adamless Eden co. canceled 31. Fatal Card 4; Charley's Aunt 7; Too Much Johnson 10.——ITEM: The board of directors of the Academy of Music meet 25 to consider the leasing of the house. Manager Taylor's reign having expired, and by a unanimous vote gave it to Fred M. Taylor for three years. There were several other applicants for the house.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Side Tracked to good business and a pleased audience Jan. 29. The Temple Quartette of Boston for the benefit of the Y. M. C. A. 30.——ITEM: The Charity concert given by local talent 28 exceeded all previous efforts here.

CARTHAGE.—OPERA HOUSE (E. C. Wagner, manager): Triss, by local talent, Jan. 23 drew a good house; performance good. Stowe and Co.'s U. T. C. 30; G. A. R. camp fire 5.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): The Masqueraders to good business Jan. 29. The Passing Show 7; Kellar 22; My Wife's Friend 14.

UTICA.—OPERA HOUSE (H. E. Day, manager): The Twentieth Century Girl entertained a large audience Jan. 23. Murray and Mack in Finnigan's Ball 24, 25 to large and well-pleased audiences. Rhea presented Josephine 27 under the auspices of the Knight Templars to S. R. O. At the close of the third act, Rhea was presented with a large basket of American beauties. The Masons' share of the entertainment was $537.50. After the performance Rhea was entertained at a dinner by the committee. Andrew Mack delighted a fair-sized audience 28 with Myles Aroon. The Passing Show 8.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (Wm. H. Quinn, manager): The Burglar Jan. 22; good performance; fair house. John J. Burke in The Doctor 29; performance good; house good. Old Rube Tanner 3; Hands Across the Sea 6.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): Andrew Mack in Myles Aroon to a large audience 24. Mr. Mack is an unusually good singer and his selections were heartily enjoyed. Kennedy's Players in repertoire at popular prices opened 27 for three nights to S. R. O. John J. Burke in The Doctor 3; Tuxedo 11.

NIAGARA FALLS.—PARK THEATRE (M. S. Robinson, manager): Forgiven Jan. 24; very light business; performance fair. Side Tracked 28 to big business; audience pleased. The specialties were all good. Dan McCarthy 31, Finnigan's Ball 1; Tony Farrell 3; Joshua Simpkins 15; Trilby 24.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Charles B. Hanford in Julius Cæsar Jan. 22; good performance and good business. Rhea in Josephine to good business 23. Raymon Moore in Tuxedo 25; Masqueraders 30; Andrew Mack in Myles Aroon 31; Dan McCarthy 4; My Wife's Friend 7; Joshua Simpkins 8.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Ethel Tucker and an evenly balanced co. closed a three nights' engagement Jan. 18 to S. R. O. Popular prices ruled, with change of bill nightly. Alliance Minstrels, of Corning, N. Y., 29; The Dazzler 4; Andrew Mack 5; Trilby 11.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Julius Cæsar Jan. 20; good performance to good business. Tuxedo 28; Trilby 7.

HERKIMER.—GRAND OPERA HOUSE (H. A. Diemel, manager): Joshua Simpkins Jan. 31; Kellar 1.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): Dark at present.

WELLSVILLE.—BALDWIN'S THEATRE (C. A. Rathbone, manager): Rhea in Josephine Jan. 25 to S. R. O. and well-pleased audience; receipts $900.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Raymon Moore's Tuxedo co. drew a good house Jan. 24. Coon Hollow did only a fair business 25. The Masqueraders by a good co. drew a good audience 28. Trilby 4; Sowing the Wind 6.

COHOES.—CITY THEATRE (Powers and Williams, managers): Old Tennessee gave three performances 24, 25 to big business. The Romance of Coon Hollow 30.——ITEM: Addie Dickey, of this city, now with The Lady Slavey co. was in town last week.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): House dark Jan. 27-29. Side Tracked 30; Chimes of Normandy (local) 7, 8.

SALAMANCA.—FITTS' OPERA HOUSE (E. D. Van Etten, manager): Clifton and Middleton co. played to crowded houses and gave excellent satisfaction Jan. 23-25. Side Tracked 1.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Side Tracked Jan 27; light business.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Derby Mascot Jan. 24; small house. Alliance Minstrels, local, to S. R. O. 27; good performance; repeated 28 and 1. Andrew Mack in Myles Aroon 4; Trilby 6.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): The Temple Quartette of Boston, assisted by Katharine Rideway, the elocutionist, gave an excellent concert to a packed house, the entire house being sold two weeks' in advance. My Wife's Friend 4; The Mystic Midgets 6-8.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Joshua Simpkins Jan. 29 to packed house. Mr. Powell, of the co., formerly resided in this city. The Dazzler 13.——CRONKHITE OPERA HOUSE (W. H. Cronkhite, manager): Old Rube Tanner 28 to light business. J. E. O'Toole in Killarney and the Rhine 12.

LYONS.—MEMORIAL HALL (John Mills, manager): Raymon Moore in Tuxedo was presented to a good house 27. The co. and the piece were the worst ever seen on the opera stage. Master Byrne, the violinist, was good. Raymon Moore was unable to sing, owing to a severe cold. Arthur C. Sidman in A Summer Shower 29 gave a very pleasing performance to light business. The rainstorm in the last act was very realistic. Rice's Comedians 3-8; W. C. Andrews in My Wife's Friend 12; White Crook 22.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): The Joshua Simpkins co. played to good business Jan. 27. They carry two bands and make a very funny street parade. Kennedy's Players 30-1; Kellar 3; Unity co. 4; Old Rube Tanner 7; White Crook 12.——The Tuxedo Trio gave a very pleasing entertainment to the members of the Executive Club 24.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Myles Aroon Jan. 27 pleased a crowded house; excellent co. John J. Burke in The Doctor 30 amused a good house. The Burglar 4; Dan McCarthy 5; Raymon Moore (Tuxedo) co. 6.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Fire Patrol Jan. 25 to light house. Murray and Mack 1; Sowing the Wind 3; The Dazzler 5; The Burglar 11; Florence Bindley 20.——ITEM: Wallace H. Frisbie leaves 10 to join James B. Mackie at Wheeling, W. Va., as manager.

PLATTSBURG.—THEATRE (W. A. Drowne, manager): A. Q. Scammon's Burglar Jan. 29 gave an excellent performance to a large and appreciative audience. In Old Kentucky 12.

WEEDSPORT.—BURRITT OPERA HOUSE (Harry D. Brown, manager): The Temple Quartette gave a pleasing entertainment Jan. 29 to a fair house. The Burglar co. 10; William C. Andrews co. in My Wife's Friend 15.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Coon Hollow to crowded house Jan. 23. Fire Patrol to poor house 25. The Masqueraders delighted a large audience 27. Andrew Mack in Myles Aroon packed the house 29. Sowing the Wind 4; My Wife's Friend 5; Kellar 6.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Tuxedo Jan 30; My Wife's Friend 3; Trilby 5; Frank James 13.——NORMAL HALL: The Clionian Society presented an original and unique comedy entitled Modern Fr(r)iction to an audience of 1,100 people. The performance was artistic and finished in every detail, but could hardly be called a success as a dramatic effort. The strife between the leading characters in twelve popular novels for a golden apple of fame is hardly sufficient material upon which to build even a farce-comedy. The dialogue was bright and witty, however, and from a literary standpoint the piece must be considered as meritorious, reflecting great credit upon the club. Jennie L. White made a captivating Daisy Miller; Annie Olivia Collins looked an ideal Trilby; Elizabeth Tuttle as the Disagreeable Man and May Hollister as Angelica were excellent. The rest of the cast was good.

HUDSON.—OPERA HOUSE: The Luta Van Cortlandt Concert co., under the auspices of Evans Hook and Ladder Co. No. 3, pleased a large audience Jan. 23. The St. Cecilia Society 30.——ITEM: Calef the mystifier, who has just returned to his home here, has signed a contract with William M. Smith and David E. Dow, late of Rory of the Hill co., for balance of season. Raymon Moore in Tuxedo 7.

SARATOGA SPRINGS.—OPERA HOUSE (A. L. Churchill, manager): Robertson's comedy of School was repeated by a brilliant co. of amateurs for benefit of hospital building fund Jan. 30 to a large and fashionable audience.——TOWN HALL (J. M. Putnam and Co., managers): The Doctor, headed by John J. Burke, gave a bright and breezy performance 28 to a good house. J. E. Toole presented Killarney and The Rhine to a fair-sized audience 30.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): The Fire Patrol gave satisfaction to small house 22.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): John J. Black in Old Rube Tanner 30.

YONKERS.—MUSIC HALL (William J. Bright, manager): The Waite Comedy co. to S. R. O. Jan. 27-1. The Fatal Card 5, 6.——ITEM: The Waite Comedy co. is the first co. to make a week's stand in this city at popular prices in the Music Hall.—The Gerry Society's agent prevented the appearance of the Elmore Sisters in specialties, but allowed them to appear in their plays.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Al. G. Field's Minstrels Jan. 29 gave one of the best entertainments seen in this city to S. R. O. houses. There were three car loads of Goshen people in the audience. My Uncle From New York 31. The White Crook 3.

NORTH CAROLINA.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager): Story of the Reformation (local) Jan. 30, 31 to crowded house.

RALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager): Donnelly and Girard in The Rainmakers Jan. 22 to excellent business; the performance was good all through and well received. Haverly's Minstrels 8.——METROPOLITAN HALL: The Story of the Reformation by local talent to S. R. O. 24, 25. The best amateur performance ever given here.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Pirates of Penzance by local talent, assisted by A. D. Hutchinson of the Hutchinson Concert co. and E. L. Weston, tenor, late of the Oriole Opera co., to fair business Jan. 23. Mr. Hutchinson captivated the audience as the police sergeant. Alexander Bull 31; Nellie McHenry in The Bicycle Girl 1; Joe Cawthorn in A Fool for Luck 4; Sousa's Band 7.

OHIO.

TOLEDO.—VALENTINE THEATER (Lee M. Boda, manager): Henderson's big extravaganza, Sinbad, Jan. 24, 25 to big house first night, and turned people away on the second. While the co. was weak in a few places, the production as a whole was very pleasing. Rob Roy was presented 27 to an audience of fashion, which completely filled the theatre. All the soloists came in for a liberal share of applause, and, to make everything more pleasing, the opera was beautifully staged. The Apollo Club, a local organization, gave a concert 29, assisted by Max Heinrich, baritone, and Geraldine Morgan, violinist. The concert was a very enjoyable affair, and was given before a crowded house. Sissy Fitzgerald is booked for 12. Charley's Aunt 17-19, on which occasion Mr. Ketcham will tender his entire share of the receipts to the Toledo Industrial Home.——PEOPLE'S THEATRE (S. W. Brady, manager): Slaves of Gold, a drama which deals with a class of people who are willing to sell their very existence for the yellow metal, and who are in turn cursed with its possession, drew good houses 23-25. Mr. and Mrs. Elmer Grandon are the principals of the piece, and have surrounded themselves with a creditable co. The scenery was good. The Prodigal Father was the cause of many hearty laughs 19-22. An all-round good co. The specialties were good, and what was better, they were in the most part original. Fair houses were present. White Squadron 6-8; Black Crook 9-12; Bobby Gaylor 13-15.——AUDITORIUM (Frank Burt, manager): The Horace Vinton co. are presenting La Belle Russe and The Black Flag week commencing 27 to good matinees and crowded evening houses.——COLLINSWOOD HALL: Emile Sauret, the violinist, appeared 31 to a select audience of about three hundred people.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): On the Mississippi to light business Jan. 21. Neither the cast nor the play created a sensation. 8 Bells to fair business 24. The nautical and gymnastic drama was well presented, and gave good satisfaction.——PARK THEATRE (Harry E. Feicht, manager): Twentieth Century Maids 23-25 to S. R. O. The afterpiece, a burlesque on Trilby, was laughable. The Dazzler to excellent business 27-29. The comedy was well presented, and seemed to please.——ITEM: The business at both theatres has been satisfactory thus far.

TROY.—OPERA HOUSE (Lee and Tamplin, managers): Lecture by Rev. C. M. Roberts Jan. 24 to large and fashionable audience. Roberts' Humpty Dumpty 25 to fair business; performance very bad, many leaving the house in disgust before it was over. Murray and Mack, under the successful management of Frank T. Merritt, 6.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Carrie Lewis week of Jan. 20 to good business. Henderson's Sinbad packed the house 27, giving a magnificent entertainment. J. B. Mackie 28 pleased a small audience. Lost in New York 5; The Fencing Master 7; Cool's Big Stock co. week of 10.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Edith Ellis in A Batch of Blunders Jan. 25; fair house; poor performance. James B. Mackie in Grimes' Cellar Door 1; John E. Brennan in Tim the Tinker 11; Barney Ferguson in McCarthy's Mishaps 15; W. C. Andrews in My Friend March 4.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Charles E. Blaney's A Baggage Check, headed by James T. Kelly and Lizzie Melrose, to a good and well-pleased house Jan. 28.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): A Green Goods Man Jan. 23; poor business, and worse performance. De Haven Comedy co. week of 27 opened to a crowded house in The Hoozier Heiress to a well pleased audience.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): The Brooklyn Handicap Jan. 21 to a good house; general satisfaction. Finnigan's Ball 5.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Charity Minstrels (local) Jan. 23 to a crowded house.——ITEM: Professor Will Hoge left 23 to join Waite's Comedy co.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Norris Brothers' Dog and Pony Show to fair business Jan. 25. J. K. Emmett for 28 failed to appear. May Shaw Burlesque 3, 4; Lost in New York 5.——ITEM: J. P. Colton, ahead of Lost in New York, was here 27.

FOSTORIA.—ANDES OPERA HOUSE (Campbell and Veon, managers): J. K. Emmet Jan. 22 to a good house. Brooklyn Handicap 27; Country Circus 31.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): Clement Bainbridge's co. in Alabama Jan. 25 to a fair house. This is the cleanest and most refined entertainment in years, and gave the best of satisfaction. A Country Circus 4.

SABINA.—THEATRE (J. C. Burnett, manager): H. W. Ham lectured Jan. 22 to a large house; entertainment first-class. Coming: Alabama.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Howorth's Hibernica pleased a good house Jan. 21, making the sixth time this co. has appeared here. Edith Ellis in A Batch of Blunders 28; J. E. Brennan in Tim the Tinker 6.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): The Flora Staniford co. closed week Jan. 25 to poor business. Niobe 28 to fair business; deserved a full house.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvan and Vanostran, managers): Clement Bainbridge in Alabama Jan. 23 at advanced prices to fair business; performance

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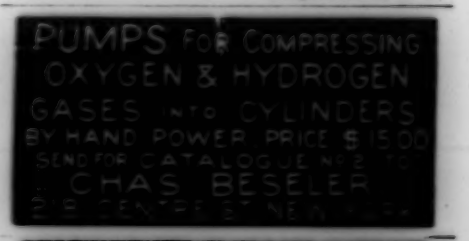

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good. Howorth's Hibernica 25 to light business. A Batch of Blunders 27 to a very poor house; performance very tame. Grimes' Cellar Door 30; Tim the Tinker 8.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Thomas Shea in a repertoire of melodrama at popular prices Jan. 27-1. A Man o' Wars Man 27, and Escaped from Sing Sing 28 packed the house. The star has a competent co.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Dr. Tracy concluded his two weeks of temperance lectures Jan. 28; house packed. Guy Brothers' Minstrels 1; Pay Train 2.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Muldoon's Picnic Jan. 25 to a small house. Limited Mail 1.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Conroy and Fox in O'Flarity's Vacation Jan. 25 to good business. Tim the Tinker co. 27, 28 to fair business. Lost in New York 29 to good business. A Green Goods Man 31; Otis Skinner 1 canceled; Griffith's Faust 3. De Wolf Hopper, booked for 5, canceled, causing universal disappointment.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): R. G. Ingersoll packed the house Jan. 18. A Thoroughbred 29 to fair business. Howorth's Hibernica 29; Sam Jones 30; De Leon's Comedians 31-5.

IRONTON.—MASONIC OPERA HOUSE: (B. F. Ellisberry, manager): The De Haven Comedy co. began a week's engagement 3.

CIRCLEVILLE.—GRAND OPERA HOUSE (Percy A. Walling, manager): A Thoroughbred Jan. 28 to a fair house; clever performance. The Country Circus 6.

ZANESVILLE.—OPERA HOUSE (C. D. Schultz, manager): Edward Harrigan in Old Lavender filled the house Jan. 28. Charity Minstrels (local) 31; American Extravaganza co. 4; Otis Skinner 6.

NEWARK.—MEMORIAL AUDITORIUM (Foreman, Rosebaugh and Somersby, managers): A Thoroughbred failed to please Jan. 25. Conroy and Fox in O'Flarity's Vacation to fair business 28. Sinbad 3.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (G. A. Wintzer, manager): House dark Jan. 27-29. Clay Clement in The New Dominion 30.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Tim the Tinker to a fair-sized audience Jan. 23; performance very clever. Griffith's Faust 10; Old Homestead 17; Little Trixie (May Smith Robbins) 22.

CANTON.—THE GRAND (L. B. Cool, manager): Alabama was presented Jan. 22 to good business and general satisfaction. Sinbad 29 to capacity of the house; first-class production.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): Winnie Anderson gave an illustrated lecture Jan. 26, 27 on "Spiritualism and Theosophy" to only fair business. The Great Brooklyn Handicap 29.

MIDDLETOWN.—SORG OPERA HOUSE (J. C. Brereton, manager): 8 Bells Jan. 25 to a large and highly pleased audience. Minnie Maddern Fiske in The Queen of Liars 3; Limited Mail 12.——ITEM: The Middletown Lodge, No. 257, B. P. O. Elks, has secured The Fencing Master for their annual benefit 29.

GALLIPOLIS.—ARIEL OPERA HOUSE (J. M. Kaufman, manager): Green Goods Man Jan. 24 to fair business; performance not satisfactory. Harry and Carrie Weber in Nip and Tuck 1. House dark 3-13. Country Circus 14; Little Trixie 27.——ITEM: All cos. speak highly of our new opera house, and claim it is the best lighted house they have been in.

SANDUSKY.—NEW NEILSEN OPERA HOUSE (Charles Baetz, manager): Slaves of Gold, with Elmer Grandin in the title role, and supported by a well balanced co., pleased a fair-sized audience Jan. 28. Cosgrove and Grant's comedy, The Dazzler, 30. Finnigan's Ball 3; Streets of New York 7.——ITEM: H. A. Wickham, in advance of Finnigan's Ball co., was here 8, arranging for the appearance of his co.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): The Passing Show Jan. 22; splendid performance to S. R. O. Brothers Byrnes in 8 Bells 23 to good business. The White Mahatmas 5-8.——BLACK'S OPERA HOUSE (E. D. Marks, treasurer): Jessie Mae Hall Comedy co. 27-1; good performance to good business.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): The De Haven co. Jan. 20-26; business fair. Alabama to the capacity of the house 27; everybody greatly pleased; co. well received. Coming: Otis Skinner.

BOWLING GREEN.—GRAND OPERA HOUSE (Hankey Brothers, managers): Clay Clement in The New Dominion Jan. 31.——ITEM: R. P. Hankey, of the Grand, has left for a tour through the South.

FREMONT.—OPERA HOUSE (Heim and Haynes, manager): Great Brooklyn Handicap Jan. 29 gave a very poor performance to a fair house. Country Circus 3.

OREGON.

BAKER CITY.—RUST'S HALL (M. B. Goldstein, manager): Uncle Josh Spruceby Jan. 31; Effie Ellsler 4.

PENNSYLVANIA.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Black Crook 23 to a fair-sized and appreciative audience. Louise Montrose and John Degez came in for a good share of applause. Corse Payton's co. opened 27 for entire week in repertoire to good business and enthusiastic audiences, strong co. at popular prices.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): The Fatal Card under the management of Julius Cahn played a two nights' engagement to good business Jan. 20, 21. William Barry in The Rising Generation under the auspices of the A. O. H., gave a very pleasing entertainment to good business 23. Minnie Palmer in the musical comedy, A School Girl, played to a large and fashionable house 24.——MUSIC HALL (W. C. Mack, manager): Uncle Tom's Cabin co. Jan. 23-25 opened a three nights' engagement 25 to fair business. A Cracker Jack opened 27 to fair business.

YORK.—OPERA HOUSE (B. C. Pentz, manager): The Ideals in repertoire week of Jan. 20-25 drew an immense business to popular prices. Beatrice Earle, the star, and the entire co. gave the best of satisfaction. Their band and orchestra under the leadership of Professor Howson, an old favorite here, was very good. Y. M. C. A. Star Course 30; Derby Winner 31; Bonnie Scotland 17.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): On Erin's Shore Jan. 28; to good business and best of satisfaction.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Stetson's U. T. C. co. to good business Jan. 23.

BROWNSVILLE.—RICHIE THEATRE (L. C. Richie, manager): Flora Staniford opened a return engagement Jan. 27 to S. R. O.; co. first-class in every particular.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): Black Crook Jan. 22 to good business; excellent performance. Hi Henry's Minstrels 23 to a packed house; standing room at a premium. James A. Riley in A German Soldier 27, 28; Gilbert opera co. 31.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Yoke, manager): Drummer Boy of Shilo Jan. 22-25, local, under the management of Fred. B. Weigle, drew fair houses first three nights and S. R. O. the fourth. Stetson's U. T. C. 30; Lillian Kennedy 6.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Lillian Kennedy in A Midnight Frolic Jan. 25 to packed house. The Gonzales Opera co. opened engagement 27-29 to crowded houses. Black Crook 30.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Hanford, Spencer and O'Brien in Julius Cæsar Jan. 27 attracted good attendance. The White Squadron 28; Conroy and Fox 30; Side Tracked 4.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Arthur Sidman in a Summer Shower Jan. 25 to a big house; fair performance. Black Crook 27 to fair house; pleasing performance. The specialties of Mr. World and Miss Melrose were well received. Land of Midnight Sun 6; Joe Ott 12; Conroy and Fox 14; Chimes of Normandy by local talent 17, 18; The Dazzler 21.

TYRONE.—ACADEMY OF MUSIC (G. W. Hamersley, manager): House dark Jan. 27-1.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Minnie Palmer in The School Girl Jan. 23 to fair business. William Barry 24 in The Rising Generation to very large business.——DAVIS' THEATRE (George E. Davis, manager): A Cracker Jack 21-25 to large business. Rose Hill's English Folly co. 27-29 to good business.——THE FROTHINGHAM (Wagner and Reis, managers): Messrs E. M. and Joseph Holland in A Social Highwayman 23 to a large audience, giving a fine entertainment. Professor Reynold, the mesmerist 27, 29 to fair business.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Ayran, manager): Hi Henry's Minstrels canceled Jan. 28; Gilbert Opera co. 8; Old Sweethearts, local, 11; Old Tennessee 12.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Howarth's Hibernica Jan. 31; The Royal Hawaiian Band 4.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): This house was dark Jan. 27-1 owing to several cos. having canceled.

MAUCH CHUNK.—OPERA HOUSE (John H. Faga, manager): The Players' Club, local, presented The Workingman Jan. 23-25 to S. R. O.; performance very good. Mackay Opera co. 30-1.

EASTON.—ABEL OPERA HOUSE (Dr. W. K. Detwiller, manager): Lillian Russell in The Grand Duchess Jan. 28 was greeted by an overflowing house and received several curtain calls. Coming: Olga Nethersole, Neil Burgess and Robert Hillard.

CONNELLSVILLE.—NEW MYERS' OPERA HOUSE (Charles R. Jones, manager): The Royal Hawaiian Band Jan. 24 gave good satisfaction to a small house. The Fencing Master 25 more than pleased a large audience. Two Old Cronies 30 to fair business; performance satisfactory. Stetson's U. T. C. 1.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Minnie Palmer in The School Girl Jan 22 attracted a good-sized audience. The co. is good but the audience was not very favorably impressed with the comedy and the performance was rather disappointing. The Mackay Opera co. held the boards 23-25. Priscilla was sung by home talent 28, 29 for charitable purposes to full houses.

PITTSTON.—MUSIC HALL (J. A. MacDougall, manager): William Barry in The Rising Generation Jan. 25; turned people away. Performance excellent. James Cavanaugh, a Pittston boy and leader of the quartette received a regular ovation. The White Crook, 29 to large and pleased audience. Katie Rooney, return, 1. Ethel Tucker, return, 3-8. Howard Wall's Ideals 17-22.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Coming: A. Q. Scammon co. in The Burglar 28.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, manager): Minerva Dorr and Frank Norcross co. 29 gave the best show of the season to a fair-sized house. Hi Henry's Minstrels 6.

JEANNETTE.—OPERA HOUSE (Charles DeVaux, manager): Hi Henry's Minstrels 1.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, lessee and manager): American Girl Jan. 25; performance excellent; attendance very poor. Niobe to light business 27; performance deserved better patronage.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): Hi Henry's Minstrels Jan. 29 to good business. A Midnight Frolic 31; Niobe Feb. 3; Jay Circus 7, 8; Star Gazer 10; Saved from the Sea 11.——HARRY DAVIS' EDEN MUSEE (Bert Kimball manager): Gonzales Opera co. 3-8.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Reading Choral Society gave an excellent concert to a large audience Jan. 27.——ACADEMY OF MUSIC (John D. Mishler, manager): The Fatal Card was well presented and made a decided hit 22. Reading Turn Verein gave a gymnastic exhibition 23. Mackay Opera co. gave good performances of Mascotte, Bohemian Girl, Pinafore and Pirates of Penzance 27-29.——BIJOU THEATRE (Charles Gilder, manager): Sattlor's Gaiety Burlesque co. gave good performances to large houses week of 27.

CORRY.—WEEK'S THEATRE (L. A. White, manager): Stetson's U. T. C. Jan 28 to fair business. My Wife's Friend 25 to good-sized audience; co. well received. The Fencing Master 29 to satisfactory receipts, pleasing performance.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Stetson's U. T. C. co. Jan. 28; The White Squadron 1.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): The Fencing Master Jan. 30 to S. R. O.; satisfactory performance. Local concert 11; The Elks' Big Minstrels, 13-15.

NORTH EAST.—SHORT'S OPERA HOUSE (F. J. Carpenter, manager): Edwin Forsberg in Forgiven to good house and good satisfaction Jan. 28.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): On the Mississippi Jan. 23 played to light business. The New Boy 28 was presented to a well-pleased audience; attendance fair. The Passing Show 3; Myles Aroon 8.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Millhouse, manager): Katherine Germaine in The Fencing Master Jan. 27 to large and fashionable audience; every one delighted. Lillian Kennedy 3.

GREENSBURG.—KEAGGY'S THEATRE (R. G. Curran, manager): The Fencing Master Jan. 23 to large and delighted audience. The co. is very strong, especially the chorus. Will's Two Old Cronies 27 gave one of the poorest performances of the season to a large audience. Over half the audience left after the first act. Minerva Dorr in Niobe 2; Lillian Kennedy in She Couldn't Marry Three 5.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): My Wife's Friend Jan. 24 to fair house. Stetson's U. T. C. co. 29; good business; poor satisfaction. John L. Porter co. 30 pleased a large audience. The White Squadron 3; Brooklyn Handicap 6; Sinbad 8.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): On Erin's Shores Jan. 30; good performance to small house. House dark 3-8.

BUTLER.—PARK THEATRE (George M. Burkhalter, manager): An American Girl Jan. 23 to fair house; performance satisfactory. The Gilbert Opera co. in Mascot 26 to fair house. The Johnson-Smiley comb. 27; good house.——ITEM: On account of the illness of Owen Smiley, of the Johnson-Smiley comb., the co. canceled their date at Beaver Falls 28.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis, manager): The Two Old Cronies appeared Jan. 25 to only fair business and gave a very tame performance.——ADAIR'S OPERA HOUSE (Alexander Adair, manager): The Henderson comedy co. at low prices 27-1 to only moderate business; the performances were hardly up to the standard.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Vecker, managers): The White Crook drew a topheavy house Jan. 24 and seemed to please the audience composed principally of males. Sowing the Wind attracted two large audiences, matinee and evening, 25. Cecil Spooner in repertoire at popular prices drew large houses 27-1; Rush City 5; De Wolf Hopper 8.——ITEMS: Nina Bertini-Humphreys, the opera singer, is visiting friends in this city.—The Saturday matinees are a successful feature this season.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (A. E. Scoullar, manager): Hi Henry's Minstrels pleased the largest audience of the season Jan. 24. Gilbert Comic Opera co. in The Mascot 1.

CLEARFIELD.—OPERA HOUSE (T. E. Clarke, manager): Merchant's Carnival, local, Jan. 30; James Reilly 31, 1; On Erin's Shores canceled 4; Gilbert Opera co. 6.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): Forgiven to small house Jan. 30; Side Tracked 7.

FRANKFORD.—MUSIC HALL (William B. Allen, manager): Shedman and Morresy co. Jan. 25, poor performance to a big house. Maude Hillman in repertoire 27-1. Miss Hillman opened 27 to a large house, giving a most delightful performance. James Reilly 6, 7; On Erin's Shores 18.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Fritz Stein, home talent, Jan. 24, 25, to well-pleased audiences. Lewis Comedy co. 27-1 to fair-sized houses.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersly, manager): Lillian Kennedy in A Midnight Frolic Jan. 23 to fair business. Minnie Palmer in The School Girl 25 to good house; good performance. William Barry in The Rising generation 27; S. R. O.; good attraction. Springer and Welty's Black Crook co. 28; performance not up to the standard.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): Stetson's U. T. C. Jan. 25, matinee and evening to big houses; performances good. My Wife's Friend 27 to good house; performance excellent. Conroy and Fox 29 in O'Flarity's Vacation; fair house; performance tame. White Squadron 30; performance excellent; house big. Myles Aroon 7; Sage, hypnotist 10; John Carney co. 17; Boston Theatre co. week of 24.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Thomas E. Shea in repertoire finished week Jan. 20-25 to largest attendance in the history of the house. Stetson's Uncle Tom's Cabin 27 played to S. R. O., and thoroughly disgusted the audience by poor work. My Wife's Friend 28 to small but well-pleased house. John L. Porter Concert 29 to large audience. The White Squadron 31; Edwin Fosby in Forgiven 3; The Brooklyn Handicap 5.

TOWANDA.—HALE'S OPERA HOUSE (C. T. Kirby, manager): The Derby Mascot Jan. 23 to fair audience, return engagement 28; large crowd; excellent co. Old Tennessee 8.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Asaph Concert co. 8; Modern Her ine co. week of 17.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Lillian Kennedy in A Midnight Frolic drew a large house Jan. 24, but did not give much satisfaction. The White Crook drew a fair house of the masculine sex 28. The Land of the Midnight Sun 4.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Sawtelle's Dramatic co. dropped in on short notice Jan. 28 and drew big houses matinee and evening. A Celebrated Case by local talent 30 had a large-sized audience. Jolly Old Chums 6.——ITEMS: Conyers and Chapman's Hoss and Hoss co. rested here 24.—Manager Bliven had The Silver Crook booked for 29, but on learning that they were giving an inferior performance he canceled their date.—Tony Kennedy, a Westerly boy, is with The White Crook co. this season.

NEWPORT.—OPERA HOUSE (Thomas F. Martin, manager): In Old Kentucky had a good house Jan. 31. William Gillette in Too Much Johnson 3; Tony Farrell 4; Humanity 6 (return date); Billy Barry 10, and Tornado 13.

PAWTUCKET.—OPERA HOUSE (Fred D. Straffin, manager): Hoyt's A Trip to Chinatown Jan. 23-25 to good business. Anna Boyd, who interpreted the part of the widow, severed her connection at the close of her contract, which expired 25. Two Johns 27-29 did a fair business. Pirates of Penzance 10-12; Tornado 17-19; Special Delivery 20-22.——ITEM: B. C. Busby, advance of Jolly Old Chums co., is in the city for a few days.——AUDITORIUM (J. W. Meiklejohn and Co., managers): Concert 29 to good patronage.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (John Mahoney, manager): William H. Sherwood, the pianist, and his concert organization entertained an audience of splendid proportions Jan. 23. Lewis Morrison in Faust and Yorick's Love 28, 29; large and fashionable houses, the opening night having one of the largest audiences of the season. Coming: Minnie Maddern Fiske.——GRAND OPERA HOUSE: Mr. Paderewski 24 to a very large and enthusiastic house at advanced prices.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Lillian Lewis Jan. 27 to S. R. O. This was Miss Lewis' first appearance here for several seasons, and she was greeted by an enthusiastic audience. A Wild Goose Chase co. 4; Effie Ellsler 31.——ITEMS: Lillian Lewis in conversation with THE MIRROR correspondent contradicted the report current to the effect that she was dying of consumption.—W. McGowen, manager of Hasty Brothers' A Wild Goose Chase co., stated that Mr. Hasty was negotiating with the proprietor of George Monroe's My Aunt Bridget for the rights to produce that play.—Lillian Lewis will next season produce a new play called Hinda, written by her husband. The scene of the play is laid around Bakers Station, Tenn., where Miss Lewis owns a farm.—Lawrence Marston will next season put five plays on the road, namely, Lady Hill, Credit Lorraine, Goodbye Sweetheart, As in a Looking Glass, and Therese Raquin.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuchfeld, managers): Lillian Lewis presented Cleopatra Jan. 25 to an exceptionally large house. Lewis Morrison's Faust 30.

COLUMBIA.—GRAND OPERA HOUSE (Helm Brothers, managers): Otis Skinner in Villon the Vagabond Jan. 24 to large and pleased audience. Mr. Skinner is a favorite here.

BRISTOL.—HARMELING OPERA HOUSE (Bunting and Mothner, managers): Hon. A. H. Pettibone lectured on "Stonewall Jackson" to a small but appreciative audience. Old Homestead 1; Lillian Lewis 10; Roland Reed 13.——ITEM: George Mothner, one of the managers, has just returned from an extended trip South.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Camille D'Arville Opera co. Jan. 25, with matinee, to good houses at advanced prices. Miss D'Arville was heartily welcomed. The chorus was strong and well trained. Old Homestead 31; Baldwin-Melville co. 3-8.

NASHVILLE.—THE VENDOME (Curry and Boyle, managers): Sherwood Concert co. Jan. 22 appeared to light house. Otis Skinner in Villon the Vagabond 23 played to a good house. Friends 24, 25 played to fair business. House dark 27-30; Lewis Morrison 31, 1; Richard Mansfield 3; Irving and Terry 5, 6; For Fair Virginia 7, 8; Fanny Davenport 10-14; Robert Mantell 17, 18.——GRAND OPERA HOUSE (Curry and Boyle, managers): House dark 20-29; Lillian Lewis 30; A Cold Day 18, 19; The Tornado 20-22.——ITEM: Punch Robertson 29-1 to fair business.

TEXAS.

MARSHALL.—MARSHALL OPERA HOUSE (Johnson Brothers, manager): A Breezy Time Jan. 20, good business. A Plum Pudding 24; Fabio Romani 30; Twelve Temptations 4; Col. Robert G. Ingersoll 15; Keene 16; Wang 17.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Reible, manager): The Fast Mail Jan. 20; excellent business; good performance.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Alexander Salvini presented The Three Guardsmen at advanced prices before the largest audience of the season. Salvini was called before the curtain at the end of each act.

EL PASO.—MYAR'S OPERA HOUSE (A. B. McKie, manager): Tavary English Opera co. Jan. 23 in Faust to good house; creditable performance. Hennessy-Leroy co. week 3; Wicklow Postman with John L. Sullivan as the attraction 12, 13.

BRYAN.—GRAND OPERA HOUSE (J. B. Mike, manager): A Turkish Bath Jan. 20 delighted a fair but appreciative audience. Performance first-class; co. excellent. Dick P. Sutton 31, 1; Richards and Pringle's Georgia Minstrels 5.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): Lincoln J. Carter's Fast Mail (Southern) played to a good house Jan. 22; performance good. Mr. Hogan, in announcing The Tornado for 30, complimented Mr. Gallia very highly on his theatre, pronouncing it one of the most handsome in the State.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager): Alexander Salvini in The Three Guardsmen Jan. 20. The S. R. O. sign went out at 2 o'clock; the house was packed at advance prices, and people were turned away. The Fast Mail 25; fair business; good performance.

TEXARKANA.—GHIO'S OPERA HOUSE (Harry Ehrlich, manager): Alexander Salvini and his capable co. presented The Three Guardsmen Jan. 22 to a most appreciative audience. Receipts were satisfactory. Morrison's Faust 25, drew a large and attentive crowd, and all that attended were repaid, as the co. is a good one. W. L. Roberts as Mephisto was favored with much applause.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Minnie Maddern Fiske appeared Jan. 21, 22, presenting The Queen of Liars, A Doll's House, and A Light from St. Agnes to well-filled houses. Mrs. Fiske is the best emotional actress we have had here this season. She received curtain calls after each act; support first-class. The Fast Mail was presented 24 to fair house, and gave the usual satisfaction. Richard Mansfield in The Scarlet Letter 25; full house at advanced prices.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendenhall, lessees and managers): Hannibal Williams' entertainment Jan. 21 was well attended, and the audience pleased. The elite of the city graced the occasion by their presence. The Spooner Dramatic co. played a return engagement 22-25 to packed houses. A Breezy Time 27; The Fast Mail 28.

WACO.—THE GRAND (Sid H. Weis, manager): Jules Grau's Comic Opera co. Jan. 20-25, with matinees to big business; excellent performances; audience highly pleased. Special mention is due Fred Frear, he being one of the best all-around comedians seen here in years. The entire co. scored a big success. Among the bookings for the season are Eugene O'Rourke, Col. Robert G. Ingersoll, Henry E. Dixey, A Texas Steer, Wang, and Paradise Alley.

NAVASOTA.—COLUMBIA OPERA HOUSE (Goodman and Peeples, managers): House dark week ending Jan. 25. Seige of The Alamo 29, 30.

TYLER.—GRAND OPERA HOUSE (Durst and Epes, managers): A Breezy Time Jan. 22; good business, but audience not so well pleased as when the play was last seen here. Spooner Comedy co. Jan. 27-1.

LOCKHART.—OPERA HOUSE (Sam Lissner, manager): Ralph Bingham co. Jan. 30.

DENISON.—OPERA HOUSE (M. L. Eppstein, manger): Fast Mail Jan. 21 to poor business; performance only fair. Twelve Temptations 1.——MCDOUGALL OPERA HOUSE (Zentgraff and Pratt, managers): Wright's Comedy co. (colored) 21; topheavy house.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): Minnie Maddern Fiske presented The Queen of Liars Jan. 19 to a large and most highly pleased audience. J. H. Haverly's Minstrels 22; fair business. Vale's Twelve Temptations 23 to a large house. Richard Mansfield 24, with seats at $2 to big business. Pay Train 29; A Breezy Time 30; Robert Mantell 31; Fast Mail 10.

DALLAS.—OPERA HOUSE (George Anzy, manager): Fast Mail Jan. 23; very good business. Minnie Maddern Fiske in The Queen of Liars 24, and matinee 25, charmed two very large audiences made up of the most cultured and refined theatregoers in this city. On 25 Mrs. Fiske presented A Doll's House and A Light from St. Agnes to very good business. Her support was above the average, and she and her co. will meet with a hearty reception next season.

ABILENE.—B. AND W. OPERA HOUSE (W. F. D. Butler, manager): Beach and Bowers' Minstrels Jan. 25 to good business; performance above the average and containing many excellent features. Otto H. Krause 10; Morrison's Faust 22.

VICTORIA.—HAUSCHILD OPERA HOUSE (Hauschild Brothers, managers): A Turkish Bath Jan. 27, 28 to fair houses. This is a very good co., and certainly deserved a much larger attendance. The audiences were well pleased. A Breezy Time 6.

TERRELL.—BRIN'S OPERA HOUSE (Samuel L. Dey, manager): A Breezy Time Jan. 24 to a good house; performance fair. Faust 29.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): Twelve Temptations drew a large but topheavy house Jan. 20; only fair performance. Richard Mansfield presented The Scarlet Letter and Dr. Jekyll and Mr. Hyde to magnificent business 21, 22; everybody much pleased. Receipts, $2,230. Haverly's Minstrels 23 did only fair business.——ITEM: The Mansfield co. were the recipients of handsome floral tributes from a box party of society people who were present on their opening night. House dark 24, 25.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Fitz and Webster's A Breezy Time Jan. 21 to the capacity of the house. The play abounds with songs, dances and specialties. The singing and dancing were clever and some of the specialties were first-class. The co. is a good one, every member taking an active part. Everyone well pleased. The Taming of the Shrew by Hannibal H. Williams 22; small but select audience; fair rendition. Ex-Governor Hubbard's address to Knights of Dixie and the Banquet 23 were very largely attended. Recital 24 by M. Greenwood Hardy, assisted by home talent, for benefit of the Knights of Pythias to good business. Richards and Pringle's Minstrels 3; Morrison's Faust 7; R. P. Bland, lecture, 8; Maloney's Wedding 10.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): The Defaulter drew an immense audience Jan. 23, which fell away very considerably 24.——GRAND OPERA HOUSE (J. B. Rogers, manager): Forget-Me-Not, with Madge Carr Cook as Stephanie, week of 20, has had packed houses.——LYCEUM THEATRE (Mattese and Pyper, managers): Passion's Slave has drawn good houses week of 20. Matinees at this house are becoming so popular that two are given on Saturday.——ITEM: Edith Pollock, recently with the Grand stock co., is now with the Lyceum co. Expecting to join the Runaway Colt co, she left the Grand, and her place was filled before word of the failure of Runaway Colt was received. Miss Pollock was immediately engaged for the Lyceum.

LOGAN.—THATCHER'S OPERA HOUSE (Guy Thatcher, manager): Defaulter Jan. 29 to S. R. O. house. The performance was very poor, and the audience disgusted. The terrific double leap for life instead of being the "acme of stage realism" and "the greatest wonder of stage craft," was a rank fake.

VERMONT.

BELLOWS FALLS.—OPERA HOUSE: J. E. Toole in Killarney and the Rhine to the smallest house of the season Jan. 27. Mr. Toole was very good but suffering from a severe cold and his singing suffered accordingly. Richard Anderson in the part of Larry Kernan was at times excellent. In Old Kentucky 6; Ladies' Minstrels (local) 17.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Sowing the Wind deserved a much better house Jan. 29, although it was of a fair size; an excellent co. In Old Kentucky 8.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): The Burglar Jan. 27; fair business. Sowing the Wind 30; a very strong co. to a crowded house. Al G. Field's Minstrels 5; In Old Kentucky 10; Hands Across the Sea 17.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): The Derby Winner Jan. 24, 25 and matinee to very good business. James J. Corbett and co. in A Naval Cadet 27, 28 drew splendid houses. The performances were very good and were splendidly received. Camille D'Arville and her excellent co. in Madeline; or, The Magic Kiss 29, 30 to S. R. O. An enthusiastic reception was given all performances. A Bowery Girl 5; The Old Homestead 7, 8; The Black Crook 10; Roland Reed 11; Paradise Alley 21.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): House dark Jan. 27-1. Little Trixie 3.

LYNCHBURG.—OPERA HOUSE (F. M. Danson, manager): The Derby Winner Jan. 24; very satisfactory performance to small house.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): Little Trixie Jan. 24 to poor business. Langdon Dramatic co. 27-1.

DANVILLE.—ACADEMY OF MUSIC (Orrin A. Neal, manager): House dark this week.

PETERSBURG.—ACADEMY OF MUSIC: The Derby Winner to small business Jan. 28. The Old Homestead 10.

ROANOKE.—ACADEMY OF MUSIC (J. L. Hooper, manager): The Camille D'Arville Opera co. presented to a crowded house Jan. 27 Madeline; or, The Magic Kiss. Co. excellent. Miss D'Arville was repeatedly encored. The chorus is a strong one. Little Trixie 1; Old Homestead 3; Polk Miller 4.

WASHINGTON.

SEATTLE.—THEATRE (P. B. Heyner, business manager): Thomas Keene Jan. 21-23 was greeted by crowded houses; very successful engagement. Katie Putnam next.——CORDRAY'S THEATRE (W. M. Russell, resident manager): Smith-Lieb co. in A Hoop of Gold week of Jan. 27; satisfactory performance; business same.

WALLA WALLA.—OPERA HOUSE (H. V. Fuller, manager): Katie Putnam played in The Old Lime Kiln Jan. 21 to the largest audience assembled this season and to great satisfaction.

NEW WHATCOM.—LIGHTHOUSE THEATRE (E. E. Whitmore, manager): Thomas Keene Jan. 23 in Louis XI. to fair business.——ITEM: Miss Timbermann, of the Keene co., met a number of old friends here. Several entertainments were given in her honor.

TACOMA.—TACOMA THEATRE (S. C. Heilig, manager): Thomas Keene Jan. 17, 18 in Louis XI. and Richelieu to appreciative audiences. It was a pleasure to Mr. Keene's friends to note that his health was good as on his last trip through the Puget Sound country he was a sick man. He had never been seen here in Louis XI. and his presentation of it will be long remembered by those who saw it. His co. is excellent. Mr. Hennig as Duc de Nemoure and Mr. Lowell as The Dauphin won much applause.——ITEM: The Tacoma Press Club gave Mr. Keene and his co. an informal reception.—Effie Ellsler 23, 24 to light houses but deserving overflowing ones. As Rosalind Miss Ellsler appears at her best and is most charming. Her co. was very good.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Katie Putnam in the Old Kiln Jan. 23, 24 and Saturday matinee. Miss Putnam distributed toys to children at the matinee.

WEST VIRGINIA.

SISTERSVILLE.—BIJOU OPERA HOUSE (G. B. Thomson, manager): Tim the Tinker Jan. 25; performance poor; attendance very light. Florence Bindley in The Pay Train 28.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (Hornor and Harne, managers): Kittie Rhoades Jan. 27-4; in A Wife's Secret 27. The Little Irish Hero 28; Polly 29; Heart of Gold 30; East Lynne 31; Hidden Hand and Tom Sawer 1. Miss Rhoades was enthusiastically received after an absence of five years.——ITEM: After leaving here Mr. Abbott will retire as manager, and Miss Rhoades will assume the management of her co.

WHEELING.—OPERA HOUSE (F. Riester, manager): On the Mississippi Jan. 23 drew only fair business. Edward Harrigan and co. presented Old Lavender 27 to good business. Griffith's Faust 12; Black Crook 15; Country Circus 18; Hoss and Hoss 19.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Lost in New York 23-25 to splendid business. A Green Goods Man 27-29 to fair business. Harry Morris Entertainers 3-5; James R. Mackie 6-8.

MORGANTOWN, W. VA.—OPERA HOUSE (M. J. Sonneborn, manager): The Fencing Master Jan. 24; largest house and best satisfaction of any co. here this season. Miss Germaine captured the audience. Florence Bindley 3.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): Lost in New York to good business Jan. 28. Camille D'Arville 4; John Griffin 6; Country Circus 14.——ITEM: Otis Skinner canceled his co. for 30 on account of taking Modjeska's date in Chicago. Will come later.

WISCONSIN.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): The Academy Stock co. of Milwaukee appeared Jan. 23, matinee and evening in The Two Orphans to large and well-pleased audiences. The co. is very evenly balanced and renders this play in fine style. Between acts the inimitable German comedian, Pete Baker, and the minstrel swell, Carroll Johnson, together with The Allisons and Little Irene, the Child Artist, gave some of their specialties, making the whole a continuous performance. Collinge and Todds Stock co. began a week's engagement 26, presenting M'liss Divorce and A Modern Woodman with others to follow. The co. is playing at popular prices and S. R. O. nightly is the result. Evelyn Gordon, the leading lady of the co., is a very talented and painstaking actress; support fair.

POND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): James A. Herne in Shore Acres Jan. 20 to a full house; excellent satisfaction.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The Wife Jan. 24 to a large and delighted house. The Lyceum Theatre co. 20-25 to poor houses at popular prices. Sousa's Band 31.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Dark 1-8.——COLUMBIA HALL (F. Winninger Concert and Novelty co. to big business 26.

LA CROSSE.—THEATRE (J. Strasilipka, manager): There may be a worse co. of barnstormers on the road than the aggregation styling themselves the Alice Wilson Theatre co., who attempted to present Mabel Heath, The Hidden Hand and The Midnight Express Jan. 23-25, but they have not been seen here in many years.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Albert Hat. in Wang Jan. 21 drew a large and well-pleased audience. Herrmann the Great 22 mystified and entertained a very fashionable audience; S. R. O. Madame Herrmann's spectacular dances were repeatedly encored. A. M. Palmer's Trilby co. 24 drew well and gave the best of satisfaction. 1492, 30; Charley's Aunt 4; Sousa's Band 3 at U. W. Gymnasium.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Frohman co. The Wife, Feb. 4; Laura Dainty 10.

BARABOO.—THE GRANDE (Butler and Shults, managers): Robert Taylor Feb. 6 in In a Big City.

MENOMONIE.—THE MEMORIAL (E. J. Newsom, manager): Dark 27-1.——GRAND OPERA HOUSE (Fred Schmidt, manager): Dark 27-1.——NEW OPERA HOUSE (Deslie Stori, manager): Dark 27-1.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (William H. Stoddard, lessee and manager): Rice's 1492 Jan. 31.——ITEM: Earl Doty of this city is organizing a repertoire co. here which will take the road in a few days.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Shore Acres to fair house Jan. 23. Good performance.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): Judge Green, The Story Teller, Feb. 7.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): John Hare opened Jan. 27 to a very large audience in Comedy and Tragedy and A Pair of Spectacles. Very few stars who have visited Montreal have depended less upon advance notices or entered the town announced by fewer flourishes upon the advance agent's trumpet than Mr. Hare, but the large first night's audience at once recognized an artist of the highest order. The second night's audience was large, and the report at the box office 28 was that the entire ground floor was sold out for the last performance, 29. In the opening play, Comedy and Tragedy, Julia Neilson made an emphatic hit, the only regret being that we did not see more of her during the engagement. Fred Terry has a small part, but he made the most of it in A Pair of Spectacles. John Hare was, of course, the central figure, but Charles Groves ran a close second, while the supporting cast could hardly have been improved upon. Tuesday Night A Quiet Rubber was substituted for Comedy and Tragedy. At the close of the performance 27 Mr. Hare, in response to the demand for a speech, made a few appropriate remarks. Sandow and the Trocadero Vaudevilles 1-3; Sowing the Wind 3-8.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): Kellar opened to a fair business 27 and gave his usual excellent performance. He has added several new and startling illusions to his programme. Mrs. Kellar's wonderful mind reading is a feature of the evening. Al. Field's Minstrels 3-8.——THEATRE ROYAL (Sparrow and Jacobs, managers): Metson Vaudeville co. opened to good business 27. Gus Hill's Novelties 3-8.——OPERA FRANCAIS (Societe Francais, managers): La Favourde was given 27. The co. go to Quebec for the balance of the week to play there during the Carnival. During their absence a comedy, Les Crochets Dupere Martin, will be given. The Neapolitan Troubadours will also sing one night, 30.——ITEMS: Robert Henders, late of the Jack Harkaway co., has been engaged by the Ladies' Morning Musicale as business manager for the Ondrichell Concert, which comes off shortly. The Empire School of Actors began its first session Jan. 20.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Emily Bancker in Our Flat Jan. 23-25 to fair business. Mrs. Potter and Mr. Bellew opened a three nights' engagement 27, presenting Charlotte Corday to a large and fashionable audience. Camille and She Stoops to Conquer will also be given. John Hare 30-1, Pudd'nhead Wilson 3-5.——TORONTO OPERA HOUSE (Ambrose J. Small, manager): The Cotton King opened 27 to a big house. It is one of the cleverest melodramas seen here in years. The cast is an excellent one. Howard Athenæum Specialty co. 3-8.——PRINCESS THEATRE: Jennie O'Neill Potter 23-25 to light houses.——CRYSTAL THEATRE (Frank Lewis manager): Karlooger, Cleio, Prof. Rodney and the Italian Trio in Curio Hall, and the San Francisco Minstrels are playing another week to big business.

BELLEVILLE.—CARMAN OPERA HOUSE (Power Brothers, managers): Mark Brothers' Musical and Comedy co. Jan. 20-1 to S. R. O. at each performance; performances gave general satisfaction. Emily Bancker in Our Flat 24; Stowe's U. T. C. co. 5. A. G. Field's Minstrels 13.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): Dan McCarthy in The Cruiskeen Lawn Jan. 27 to fair business; performance satisfactory. Emily Bancker presented Our Flat 29 to a good house. The play is replete with amusing situations and the various roles were interpreted by an exceptionally clever and evenly balanced co. Whitney Opera co. in Rob Roy 7.

BRANTFORD.—STRATFORD'S OPERA HOUSE (W. G. Hillmaster, manager): Mr. and Mrs. Robert Wayne's co.'s engagement of Jan. 23-25 has been canceled, owing to illness of Mrs. Wayne. Emily Bancker and co. 27 in Our Flat, good performance to fair business. Master and Man 31, 1, at popular prices.

QUEBEC.—ACADEMY OF MUSIC (Sewell and Knox, managers): A. V. Pearson's Stock co. Jan. 20-25. Owing to the Carnival and other outside attractions business was poor. The Montreal French Opera co. opened their five nights' engagement 28 in Faust before a very large and fashionable audience. Madame Albani opened her American and Canadian tour at Drill Hall 27 before the largest audience that has ever attended anything in Quebec, 6,000 people being present. Madame Albani received a perfect ovation, and after each song was called before the curtain several times. Madame Albani sings at the Academy of Music 10, and the house has been nearly sold out.——THEATRE ROYAL (Randolph Daly, manager): Lillian Tucker co. 20-25 to moderate business. Same co. 27-1.

CHATHAM.—GRAND OPERA HOUSE (Henry A. Rispin, manager): Walker Whiteside gave Richelieu Jan 24; only fair business. The Rebecca McKenzie Concert co. play a return engagement 3.

VICTORIA.—THEATRE (Robert Jamieson, manager): Effie Ellsler in Romeo and Juliet Jan. 20, As You Like It 21, Camille, matinee, to good business. Evan-Thomas Operetta co., local, 23; Keene 27.

WINNIPEG.—BIJOU THEATRE (W. H. Leach, manager): The Bicycle Girl Jan. 27, 28; A Railroad Ticket 6, 7.

VANCOUVER.—OPERA HOUSE (O. G. Evan-Thomas, manager): Effie Ellsler in Rosalind and Camille to small business Jan. 20, 21. Vancouver Dramatic co. presented Prizes and Blanks to a large audience 22. Thomas Keene coming.

BROCKVILLE.—GRAND OPERA HOUSE (F. J. Ritchie, manager): Dark Jan. 20-25. Stowe and Co's. U. T. C. 3; Trocadero Vaudevilles, headed by Sandow, 5; Emily Bancker in Our Flat 6.

ST. THOMAS.—DUNCOMBE'S NEW OPERA HOUSE (T. H. Duncombe, manager): Master and Man with Josie Mills as Hester Thornberry Jan. 21 to a fair business. Walker Whiteside presented Richard III. 23 to a crowded house. Although not staged as well as Hamlet, which was given earlier in the season, the play was better received. Mr. Whiteside gave a good interpretation of the role of Richard, and the supporting co. showed up much stronger than in Hamlet. The acting of Miss Wolston and Messrs. Sturgeon and Palmer was particularly good.——NEW GRAND OPERA HOUSE (H. G. Hunt, manager): House dark.

STRATFORD.—OPERA HOUSE (Charles Ellis, manager): Master and Man co., under the management of C. H. Omsden, played to a good-sized house Jan. 22. The play delighted the audience. The specialties introduced were good. The Scotch concert 21; the audience was large but the programme was of a very inferior order.

GUELPH.—ROYAL OPERA HOUSE (A. Tavernier, manager): Master and Man Jan. 24; poor performance to small business. Yeoman of the Guard, local, 28; Emily Bancker in Our Flat 30.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Dark Jan. 27-1. Sandow 3, 4.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): The Tyrolean Queen was repeated Jan. 22 to a large and appreciative audience; excellent performance. Stowe's U. T. C.: 1; Emily Bancker in Our Flat 3.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Master and Man Jan. 25 to full houses. The co. which is supporting the Hamilton actress, Josie Mills, and her husband are very clever, and the performance gave good satisfaction at popular prices. Dan McCarthy 29, 30; Emily Bancker 1.——STAR THEATRE (Bessey and Davey, proprietors): Vaudeville Jan. 27-1; performance good to fair business.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Fauntleroy (local, matinee only) 25 to good business. Dan McCarty in Cruiskeen Lawn 28, large and well-pleased audience. Emily Bancker in Our Flat 31. Whitney Opera co. in Rob Roy 6.——ITEM: Harriette Holman is seriously ill at her home here, and her recovery is considered doubtful.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Katherine Rober co. in Heroine in Rags Jan. 27, Queen's Evidence 28, Pert and Camille 29, Moths of Society and His Wife's Husband 30. The co. played to big business and gave general satisfaction.

[Received too late for classification.]

NEW CASTLE, PA.—OPERA HOUSE (Wagner and Reis, managers): The American Girl Jan. 23 to fair business. The Fencing Master pleased a large and fashionable audience 28. The work of Katherine Germaine, H. W. Tre Denick, and Harry De Lorne deserves special mention. The New Boy gave good satisfaction to fair business 29.

LEWISTOWN, PA.—TEMPLE OPERA HOUSE (J. A. McKinney, manager): Hi Henry Jan. 17 to topheavy house; performance good. White Crook 22 to S. R. O. James A. Reilly in A German Soldier 3. U. T. C. co. 8.

GREENFIELD, MASS.—OPERA HOUSE (N. J. Lawler, manager): Hands Across the Sea 3; Dr. Bill 10; Sowing the Wind 12 canceled; Outcasts of a Great City 26.

TURNER'S FALLS, MASS.—COLLE OPERA HOUSE (Fred Colle, manager): Uncle Hiram Jan. 31; Minnie Seward in repertoire 3-8; The Doctor 11.

LYONS, KANS.—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager): Fontana's Merry Makers Jan. 22 to S. R. O. Performance fair. House dark week 3-8.

AUBURN, IND.—HENRY OPERA HOUSE (J. C. Henry, manager): Annie E. Davis Jan. 27-29 to large audiences.——ITEM: Rene Phelps replaced Dolly De Vyne in the Davis co. here. Miss De Vyne joins Herbert Cawthorn's Little Nugget co. in Cincinnati.

ASHLAND, KY.—THE ASHLAND (B. F. Ellesberry, manager): Tim the Tinker pleased a good house Jan. 29. Griffith's Faust 5.

OUT-OF-TOWN OPENINGS.

[Special to The Mirror.]

LINCOLN, Ill., Feb. 2.—Tomplins' Black Crook production appeared at the Broadway Theatre Thursday evening before an audience the largest seen since the house was opened. Every one was well satisfied with the performance.

YORK, Pa., Feb. 3.—At 4 o'clock nothing left but standing room for Maude Hillman's opening performance at the Opera House. RENTZ AND SNELLING.

LYONS, N. Y., Feb. 3.—Rice's Comedians opened here to-night to S. R. O. Many were turned away, and the show made a great hit. JOHN MILES, Manager.

GOSSIP.

Christie MacLean, who has been playing the Scotch lassie in Bonnie Scotland, was taken ill Thursday at the Empire Theatre, Brooklyn, and was unable to play the rest of the week. She resumes her duties this week at the People's Theatre in this city.

J. F. Mincher, manager of On Erin's Shores, has been in the city the past week in the interest of his attraction, which plays Brooklyn this week. Manager Mincher says his play has made a decided hit and for a new attraction is doing an excellent business. The company now includes Edmund S. Maroney, Asolph Jackson, Thad Shine, James W. Reagan, Ada Gilman and Isabel Pitt Lewis.

Manager Jacob Litt has engaged Madeline Bouton for the run of The War of Wealth at the Star Theatre.

A Boy Wanted, Charles E. Blaney's latest farce, will have its first production some time in August. This play will be somewhat different from the first of this author's successes. It will be more on the spectacular order. It was written expressly for his brother, Harry Clay Blaney, who will of course be the star. The company will number about forty, and the piece will be elaborately staged. The entire season has nearly been booked in week stands. The star has been prominently featured in his brother's plays, and is now making quite a hit with Henderson's extravaganza Sinbad.

THE AMATEURS.

Sol G. Frost, a well-known coach of amateur dramatic societies, slipped and fell on the stage of the Brooklyn Academy of Music during a performance on Jan 23. His right arm was thrown out of joint, but after it had been set he went on pluckily with his part to the end of the play.

Died.

MCGUIRE.—Edward McGuire, in New York city, on Jan. 25, aged 38 years.

PENNOYER.—Augustus S. Pennoyer, in Philadelphia, on Jan. 30, aged 68, of pneumonia.

AIKEN.—Susan A. Aiken, in New York, on Jan. 27.

Born.

ROGERS.—A son to Mr. and Mrs. Rogers (Gus Rogers and Maud Raymond), at Washington, D. C., on Jan. 27.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

AMERICAN HERO: Chicago, Ill., Feb. 2-8.

A RAILROAD TICKET: Little Falls, Minn., Feb. 4, Grafton, N. D., 5, Winnipeg, Man., 6, 7, Grand Forks, N. D., 8.

A WILD GOOSE CHASE (W. McGowen, mgr.): Clarksville, Tenn. Feb. 4, Princeton, Ky., 5, Hopkinsville 6.

A BREEZY TIME (Fitz and Webster): La Grange, Tex., Feb. 4, Victoria 6, Houston 7, 8, Galveston 9, Brenham 10, Navasota 11, Bryan 12, Calvert 13, Marlin 14, Ft. Worth 15.

ALABAMA (Clement Bainbridge, mgr.): Chicago, Ill., Feb. 3-8, Louisville, Ky., 10-15.

ANNA E. DAVIS (Henry Blackaller, mgr.): South Bend, Ind., Feb. 2-8, Logansport 9-15.

A THOROUGHBRED (George D. Louden, bus. mgr.): Dayton, O., Feb. 4, Connersville, Ind., 5, Shelbyville 6, Columbus 7, Seymour 8, Washington 10, Effingham, Ill., 11, Paris 12.

A CONTENTED WOMAN (Hoyt and McKee, mgrs.): Boston, Mass., Jan. 6—indefinite.

AUGUSTIN DALY'S STOCK CO.: New York City—indefinite.

A CRACKER JACK: Plainfield, N. J., Feb. 4, Elizabeth 5, Paterson 6-8, Philadelphia, Pa., 10-15.

A TURKISH BATH (E. H. Macoy, mgr.): Waco, Tex., Feb. 8, Belton 10, Lampassas 11, Dublin 14, Corsicana 15, Hillsboro 18, Celeberne 19, Thurber 20, Decatur 24.

ARTHUR C. SIDMAN (A Summer Shower; E. J. Dellinger, mgr.): Binghamton, N. Y., Feb. 3-5, Scranton, Pa., 6-8, Wilkesbarre 10-12.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Atchison, Kans., Feb. 4, Leavenworth 5, Kansas City, Mo., 6-8, Denver, Col., 10-15.

A BLACK SHEEP (Hoyt and McKee, mgrs.): New York city Jan. 6—indefinite.

BARTLETT THEATER: Muscatine, Ia., Feb. 3-8.

BALL AND FOX'S PLAYERS: Laporte City, Ia., Feb. 3-8.

BAWON STOCK: Portland, Ore., Jan. 27—indefinite.

AMERICAN GIRL (A. Q. Scammon, mgr.): Franklin Ind., Feb. 4, Greenville, O., 5, Richmond, Ind., 6, New Castle 7, Middletown 8.

A TEXAS STEER (Hoyt and McKee, props.): Beloit, Wis. Feb. 4, Rockford, Ill., 5, Dubuque, Ia. 6, Davenport 7, Belleville, Ill., 8, St. Louis, Mo., 9-15, Memphis, Tenn., 17.

BOUCICAULT-MARTINOT: Lawrence, Mass., Feb. 6.

BEN HUR (W. C. Clark, mgr.): Manchester, N. H., Feb. 6-8, Nashua 12-15, Lowell, Mass., 17-22.

BUSCH OF KEYS (Gus Bothner, mgr.): Louisville, Ky., Feb. 3-8, New Albany, Ind., 10, Anderson 11, Elwood 12, Soldier's Home 13, Peru 14, South Chicago, Ill., 16, Kalamazoo, Mich., 17, Coldwater 18, Ann Arbor 19.

BUBB COMEDY (George H. Bubb, mgr.): Salem, Mass., Feb. 3-8, Pittsfield 10-15, Amsterdam, N. Y., 17-22.

BONNIE SCOTLAND (Sidney R. Ellis, mgr.): New York city Feb. 3-8, Washington, D. C., 10-15, York, Pa., 17, Harrisburg 18, Reading 19, Lancaster 20, Wilmington, Del., 21, Chester, Pa. 22.

BURMAH: New York city Jan. 27—indefinite.

BROWN'S COMEDIANS (J. G. Brown, mgr.): Westfield, N. Y., Feb. 3-5, Corry, Pa., 10-15.

CARRIE LOUIS (John Himmelein, mgr.): Salem, O., Feb. 3-8.

COON HOLLOW: Troy, N. Y., Feb. 3, 4, Saratoga 5, North Adams, Mass., 6, Plattsburg, N. Y., 7.

CECIL SPOONER (R. S. Spooner, mgr.): Norristown, Pa., Feb. 3-8, Carlisle 10-15, Lebanon 17-22.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): New York city, Jan. 20—indefinite.

COOL'S BIG STOCK CO. (Flov Crowell and Charles Mortimer): Bucyrus, O., Feb. 3-8, Mansfield 10-15.

CLAY CLEMENT (Joseph Adelman, mgr.): Fort Wayne, Ind., Feb. 5, Kalamazoo, Mich., 6, South Bend, Ind., 7, Dowagiac, Mich., 8, Chicago, Ill., 9-15.

CONROY AND FOX (William L. Malley, mgr.): Rochester, N. Y., Feb. 3-5, Syracuse 7, 8.

CLIFTON AND MIDDLETOWN: East Liverpool, O., Feb. 3-8, Monongahela City, Pa., 10-15.

COMPTON'S PLAYERS: Des Moines, Ia., Feb. 3-8.

CHARLES COWLES: Cincinnati, O., Feb. 2-8.

COLLINGE AND TODD'S STOCK: Manitowoc, Wis., Feb. 2-8, New London 9-15.

CRUISKEEN LAWN (Dan McCarthy, mgr.): Geneva, N. Y., Feb. 4, Amsterdam 5, Cohoes 6, Pittsfield, Mass., 7, Westfield 8, New Haven, Conn., 10-12, Danbury 13, Waterbury 14, Hartford 15.

CIRCUS GIRL: Havana, Ill., Feb. 4, Bushnell 5, Monmouth 6, 7, Keithsburg 8.

CORSE PAYTON (David J. Ramage, mgr.): Scranton, Pa., Feb. 3-8, Binghamton, N. Y., 10-15, Gloversville 17-22.

CHARLEY'S AUNT (No. 1; Charles Frohman, mgr.): Paterson, N. J., Feb. 4, 5, Newburg, N. Y., 7.

CRESTON CLARKE (James A. Taylor, mgr.): Chicago, Ill., Feb. 2-8.

COLLOM AND RUSSELL'S COMEDIANS: Englishtown, N. J., Feb. 1-4.

CHIMMIE FADDEN (Charles H. Hopper): New York city Jan. 13—indefinite.

COTTON KING (Western; W. A. Brady, mgr.): Harlem, N. Y., Feb. 3-8.

COTTON KING (Eastern; W. A. Brady, mgr.): New Orleans, La., Feb. 2-8.

CHARLES A. GARDNER (D. V. Arthur, mgr.): Hoboken, N. J., Feb. 3-5.

DOWN ON THE FARM: Philadelphia, Pa., Feb. 3-8.

DONNELLY AND GIRARD: Baltimore, Md., Feb. 3-8.

DR. HAVEN COMEDY (Eugene Rook, mgr.): Ironton, O., Feb. 3-8, Ashland 10-15.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Newark, N. J., Feb. 3-8.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Buffalo, N. Y., Feb. 3-8, Toronto, Ont., 10-15, Rochester, N. Y., 17-19, Syracuse 20-22.

DELMONICO'S AT SIX (J. M. Ward, mgr.): Burlington, Ia., Feb. 5, Fort Madison 6, Quincy, Ill., 7, Chillicothe, Mo., 8, Kansas City 9-15, St. Louis 16-22.

DERBY WINNER: Washington, D. C., Feb. 3-8, Baltimore, Md., 10-15.

DOWN ON THE SUWANEE RIVER: Lynn, Mass., Feb. 6, 7.

DAN SULLY: Des Moines, Ia., Feb. 5.

EMILY BANCKER (Our Flat; Thomas W. Rylev, mgr.): Belleville, Ont., Feb. 4, Kingston 5, Brockville 6, Ottawa 7, 8.

ELDON'S COMEDIANS: Kokomo, Ind., Feb. 3-8, Richmond 10-15, Elwood 17-22.

E. H. SOTHERN (Daniel Frohman, mgr.): Boston, Mass., Jan. 13—indefinite.

EMMA WARREN: Opelousas, La., Jan. 3-8.

ETHEL TUCKER (H. P. Meldon, mgr.): Pittston, Pa., Feb. 3-8.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): Owosso, Mich., Feb. 6-8, Grand Lodge 13-15, Albion 17-21.

E. M. AND JOSEPH HOLLAND (Richard Mansfield, mgr.): New York city Feb. 3-29.

EDWARD HARRIGAN (M. W. Hanley, mgr.): Chicago, Ill., Feb. 2-8, St. Louis, Mo., 9-15, Cincinnati, O., 16-22.

EDWARD M. FAVOR (A. Q. Scammon, mgr.): Hartford, Conn., Feb. 4, Bristol 5, Meriden 6, Taunton, Mass., 7, Franklin 8.

FAUST (Griffith's; E. A. Church, mgr.): Portsmouth, O., Feb. 4, Ashland, Ky., 5, Huntington, W. Va., 6, Charleston 7, Parkersburg 8, Marietta, O., 10, Sistersville, W. Va., 11, Wheeling 12, Steubenville, O., 13, McKeesport, Pa., 14, Beaver Falls 15.

FANTO ROMANI: Gainsville, Tex., Feb. 4, Denison 5, Mt. Kerrnie 6, Greenville 7, Ft. Worth 8, Dallas 10, Hillsborough 11, Waco 12, Temple 13, Belton 14, Taylor 15.

FAUST (Joseph Callahan): Worcester, Mass., Feb. 3-8.

FANNY RICE (George W. Purdy, mgr.): Colorado Springs, Col., Feb. 4, Pueblo 5, Kansas City, Mo., 9-15.

FAST MAIL (Northern; Martin Golden, mgr.): Lowell, Mass., Feb. 3-5, Pawtucket, R. I., 6-8, New Bedford, Mass., 10, Warren 11, Brockton 12, Franklin 13, Attleboro 14, Rockland 15, Plymouth 17, So. Farmington 18, Waltham 19, Chelsea 20, Marblehead 21, Gloucester 22.

FAST MAIL (Southern; John B. Hogan, mgr.): Temple, Tex., Feb. 4, Belton 5, Bastrop 6, La Grange 7, Brenham 8, Austin 10, San Marcos 11, San Antonio 12, Laredo 13, 14, Corpus Christi 15, Beeville 17, Cuero 18, Victoria 19, Richmond 20, Houston 21, 22.

FRIENDS AND MEXICO (Arthur C. Auston, mgr.): New Orleans, La., Feb. 3-8, Galveston, Tex., 10, 11, Austin 12, San Antonio 13, Waco 14, 15, Hillsboro 17, Dallas 18, Ft. Worth 19, Greenville 20, Sherman 21, Texarkana 22.

FREDERICK WARDE: Salt Lake City, Utah, Feb. 3-6.

LETTER LIST.

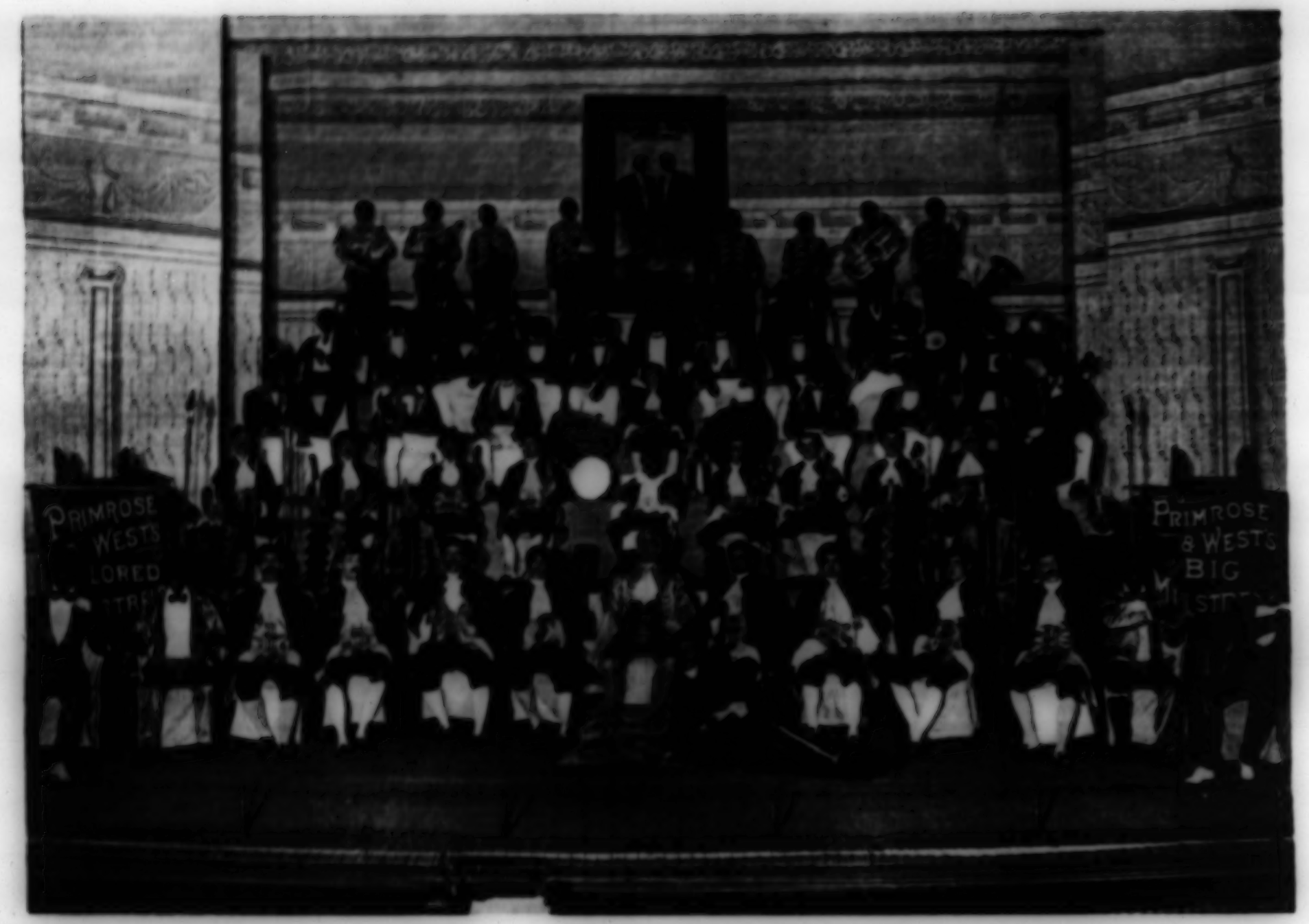
This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN

Alter, Lottie
Acklam, Evelyn
Armstrong, Mrs. Sidney
Augarde, Gertrude
Atkinson, Reva
Beane, Mrs. Geo.
Black, Belle
Breyer, Mary
Belmont, Anna
Bingham, Marie
Bigelow, Velena J.
Bartlett, Marie
Beach, Kate
Belle, Leola
Burroughs, Marie
Beaudet, Hetta
Bouton, Madeleine
Bateman, Victory
Bagraice, Jeannette
Bates, Mrs. W. E.
Bayliss, Bertha
Bocoute, Daisy
Ecil, Ida
Bond, Mrs. F.
Bennett, Miss E.
Bidwell, Sylvia B.
Berkell, Mrs. Rose
Bargeicci, Jeannette
Barrington, Rose
Blackmore, Mrs. E. W.
Coghlan, Rose
Campbell, Mrs. C. J.
Creighton, Mrs.
Clayton, Estelle
Converse, Sara C.
Crawford, Addie
Carter, Mrs. Leslie
Cheire, Adelaide
Cunningham, Maggie
Coombs, Jane
Clifton, Marion J.
Clifton, Marion P.
Crabtree, Lotta
Collier, Lizzie H.
Claxton, Kate
Cushman, Miss A.
Clayton, Pine
Challingier, Bessie
Clark, Lillian C.
Dunn, Emma
De Janes, Maud
Davenport, Fanny
Drew, Dorothy W.
Daynes, Marie
Dana, Kathryn
Davidson, Pauline
Davenport, Eva
Du Coe, Miss D.
Doyle, Miss Elsie
Evelyn, Miss E.
Earle, Mattie
Earl, Virginia
Eustace, Jennie A.
Eytinge, Rose
Elliott, Miss G.
Ellerson, Della
Earle, Beatrice
Eckert, Kate
Fay, Anna Eva
Fuller, Mollie
Fountainebleau, Ella
Farrance, Lulu
Farrington, Adele
Farthurst, Nana
Fane, Miss H.
Gilmore, Lottie
Gray, Ada
Grey, Miss Jamie
Gale, Frankie C.
Gaylor, Flossie
Gilson, Gertie
Goble, Beatrice
Girard, Bettina
Gray, Alice
Germaine, Cather ine
Henderson, Grace
Haynes, Ida Marie
Hamilton, Pearl
Harrington, Helen
Henley, Mrs. E. J.
Hartley, Mrs. M.
Hadley, Helain
Henshaw, Blanche
Hoyt, Caroline M.
Hill, Mollie C.
Harriman, Mildred
Handysides, Mrs. Clarence
Honk, Mrs. Snow
Hall, Pauline
Hudson, Mabel
Humphreys, Nina B.
Hill, Nellie
Harned, Virginia
Irvine, Miss I.
Ingram, Beatrice
Johnson, Fannie
Johnson, Blanche
Jewell, Clara A.
Johnson Sallie
Jack, Mrs. John
Kean, Bertha
Kinson, Ella
Karl, Eileen
Kean, Emily
Kent, Dorothy
Knott, Roselle
Leigh, Alice
Lace, Julia
Leland, Maggie
Leicester, Marie
Ling, Annette
Lewis, Lillian
Leonard, Lillian
Lessing, Madge
Lejeune, Nina
Lawrence, Nellie
Le Claire, Miss
Loane, Josie
Lewis, Jeffreys
Lewis, Margaret
Lewis, Maud
Leurn, Mrs.
Lincoln, Francisca
Lee, Mrs. E. H.
MacGregor, Marie
May Cameron's London Theatre Co.
Morella, Myra
Mumford, May
Marshall, Telly
Miles, Mira
Mar, Helen
Mitchell, Maggie
Martney, Mrs.
Marshall, Mattie A.
Mather, Margaret
Maynard, Meta
Manola, Marion
McDonald, Sadie
Murray, Agnes I.
McElroy, Louise V.
Nelsen, Alice
Nelson, Nellie
Nissol, Lotti
North, Adelaide
Norton, Edna
Oliver, Edith
Pomeroy, Frances
Pierce, Lidia
Peterson, Frankie
Parker, Lottie B.
Paget, Miss F.
Perlet, Mrs. Denman
Reynolds, Gertrude
Rial, Louise
Richards, Fay
Randolph, Gertrude
Ring, Julia F.
Rawlston, Miss Zelma
Saunders, Lucille
Sott, Grayer
Sterling, Harriet
Sanger, Lizzie
Starr, Rhea
Stone, Florence
St. Clair, Della
Suits, Annie
Singer, Marion
Tack, Alice
Thomas, Hilda
Troia, Mlle.
Thompson, Laura
Titus, Lydia Yeamans
Ten Broeck, Helen
Towle, May
Tyler, Odette
Tabor, Lulu
Ulber, Maud
Verona, Irene
Wade, Amy
Wright, Mrs. Harry Whitty, Gertrude
West, Jessie
Wolbert, Dorettha
Waller, Emma
Waters, Sallie
Wallark, Mrs.
Wells, Georgia
Wallis, Gladys
Williams, Hattie M.
Webster, Marion
Walters, Blanche
Walsh, Blanche

MEN.

Aborn, Milton
Alvary, Max
Arthur, D. V.
Arnold, Ion
Askin, Harry
Adair, Walton S.
Armstrong, Harrison R.
Adams, C. H.
Biers, Mr. D.
Booker, H. Harry
Bennett, A. M.
Bland, Billy
Brewer, Martin
Bopby, Jas. M.
Barry, Nagle
Barker, John
Butler, Chas.
Benedict, W. I.
Baldwin, Walter S.
Barbour, Edwin
Bennett, Frank
Brown, Harry
Beers, Newton
Boyd and Ralston
Briggs, Floyd R.
Brooks, Irving
Brabes, P. H.
Bell, E. M.
Bryton, Frederick
Bond, Mr. F.
Burnham, Nicolas
Burton, W. E.
Bowles, George
Collier, Edmund
Couldock, C. W.
Crolies, Rich P.
Curtin, E. J.
Cooper, J. R.
Carlin, Will
Campbell, Master Argyle
Crooks, Grant
Craig, Robt. H.
Cody, Col.
Chase, Mr. H.
Coventry, Gerard
Cawthorne, Herbert S.
Collins, J. G.
Curtis, M. E.
Christon, Mr.
Carter, Geo. L.
Collins, Philipp
Courtleigh, Wm.
Comstock, Wm.
Cullen, J. W.
Curtis, Matt
Curtis, Williard
Chennell, G. L.
Chamberlin, R. C.
Campeau, Frank
Clifton, Joseph D.
Canfield, Eugene
Davis, Franklyn E.
De Coursey, Edwin
Doris, Jno. B.
Daly, Carroll
Denning, W. J.
Davidson, Mr.
Dickerson, Harry
Dasent, Benj. Irwin
Davis, Chas. L.
Dickeson, H. A.
Dickeson, W. F.
Dickson, Henry
Dennis, H. C.
Driscoll, Harry
Dunne, John W.
Detliv, J. R.
Dickson, A. G.
Dayer, Thos.
Drew, Mr. & Mrs. Sidney
Dee, Mr.
De Lange, Louis
Edwards, Wm.
Erle, E. L.
Ellinghouse, Alf
Emerson, Billy
Earhart, Mr.
Eddy, Jerome
Emmett, Jos. K.
Ellis, Chas. T.
English, Harry
Fisher & Fraunhaur
Forrester and Rice
Flynn, James D.
Forrister, John T.
Fisher, F. D.
Foy, Eddie
Fechheimer, Chas.
Fuller, Wm.
Farner, Otis
Fairfield, H. W.
Fulford, Robert
Favor, Ed. M.
Forrester and Rice
Grandin, Elmer
Gibbyn, Chas. W.
Gilbert, James
Goodwin, James
Granger, Willis
Graft, J. D.
Granger, Col. L. A.
Graves, L.
Graham, Robt. E.
Gerson, Will
Graham, John
Gibbs, H. A.
Guther, Thos.
Golden, Richard
Graven, Wm.
Griffith, J. C.
Gillette, Wm.
Harrison, Mr.
Harrison, Mr. G.
Haswin, Carl A.
Hitchcock, Raymond
Holt, Chas. A.
Hicks, Hugo
Harkins, Jas. W.
Hurtig and Seamon
Harrod, Geo. F.
Hall, J. M.
Herrick, G. Frank
Horne, Danville
Henderson, Adolph
Hanford, Edwin
Hounlton, John W.
Herbert, Frank B.
Handysides, C. A.
Hallton, Geo.
Howe, Walter
Hill, Warren F.
Hammond, Ed
Hall, Mills
Hart, H. E.
Harly, John
Herbert, Victor
Harley, Jno. F.
Holmes, Lawrence
Hale, Edward
Hoyd, Ed F.
Howard, Louis F.
Hannon, Vernon C.
Harrison, D. B.
Hardy, Marl borough
Hallen, Fred
Henderson Adolph
Hicks, L. P.
Irwin, Will J.
Irison, Frank O.
Jurgensey, Oliver
Jones, Francis
Jefferson, Joseph
Jakobowski, E.
Jose, Richard
Jack, John
Junker, W. A.
Johnstone, Barry
King, Neephen
Kernell, John
Kiernan, Jas. A.
Keane, Harry L.
Kelly, James A.
Kevin, Thos.
Lamson, Wm.
Layborn, A.
Laurense, V. V.
Larkin, Arthur
Lawrence, Arthur
Long, George
Leigh, Clifford
Lang, Chas



PRIMROSE AND WEST'S GREAT SECOND PART.

[LEFT END MAN, GEORGE H. PRIMROSE. INTERLOCUTOR, WILLIAM H. WEST.]

Ogden 7, 8, Fresno, Cal., 10, Visalia 11, Pasadena 12, San Bernardino 13, San Diego 14, 15, Los Angeles 17-23.

FERRIS COMEDIANS (Dick Ferris, mgr.) Pekin, Ill., Feb. 3-8.

FORREPAUGH'S SHOWS: Philadelphia, Pa., indefinite.

FIRE PATROL: New Castle, Ind., Feb. 4.

4-11-44: Beebe, Ark., Jan. 27-30, Benton 30-Feb. 1.

FINNIGAN'S BALL (Murray and Mack, Frank T. Merrill, mgr.): Peoria, Ill., Feb. 4, Canton 5, Lima 7, Fort Wayne, Ind., 8, Hammond 9, Michigan City 10, Elkhart 11, Marion 12, Kokomo 13, Spring field, Ill., 15.

FLORA STANSFORD (J. G. Glasgow, mgr.): Charleroi, Pa., Feb. 3-8, Uniontown 10-15, Scottdale 17-22.

FRAWLEY CO.: San Francisco, Cal., Jan. 6-Feb. 8.

FOR FAIR VIRGINIA (Frank G. Cotter, mgr.): Memphis, Tenn., Feb. 3-5, Jackson 6, Nashville 7, 8, Evansville, Ind., 10, Terre Haute 11, New Albany 12, Louisville, Ky., 13-15, Columbus 20-22.

GENTLEMAN JOE: New York city Jan. 20-indefinite.

GIRL I LEFT BEHIND ME: Charleston, S. C., Feb. 5.

GAY PARISIANS: Newark, N. J., Feb. 3-8.

GIRARD AVENUE THEATRE STOCK (George Holland, mgr.): Philadelphia, Pa., indefinite.

GREEN GOODS MAN (W. E. Gorman, mgr.): Richmond, Ind., Feb. 4, Union City 5, Fort Wayne 6, Muncie 7, Portland 8, St. Mary's, O., 10, Wapakoneta 11, Losantville 12, Dayton 13, Marysville 14, Bellefontaine 15.

GREAT BROOKLYN HANDICAP (Aubrey Mitzenthal, mgr.): Anniston, O., Feb. 4, Oil City, Pa., 5, Meadville 6, Corry 7, Jamestown 8.

GUS HEEGER (Jacob Litt, mgr.): Elgin, Ill., Feb. 5, Rockford 6, Dubuque, Ia., 7, Moline, Ill., 8, Davenport, Ia., 9, Cedar Rapids 10, Ottumwa 11, Oskaloosa 12, Des Moines 13, Council Bluffs 14, Sioux City 15, Omaha, Neb., 16-19.

GEORGIANA (Ada Van Etta, Charles L. Young, mgr.): Kansas City, Mo., Feb. 3-8.

GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): Albany, N. Y., Feb. 3-8, Troy 9-15.

GEORGE W. MONROE (E. B. Monroe, mgr.): Chicago, Ill., Feb. 3-15.

HEART OF MARYLAND: New York city Oct. 29-indefinite.

HANLY IRVING: Memphis, Tenn., Feb. 3, 4, Nashville 5, 6, Louisville, Ky., 7, 8, St. Louis, Mo., 10-15, Cincinnati 17-22.

HUMAN HEARTS (Wilson S. Ross, mgr.): Philadelphia, Pa., Feb. 3-8, New York city 10-15, Hoboken 17-19, Easton, Pa., 20, Frankford 21, 22.

HOSS AND HOSS (Connors and Chapman, mgrs.): Philadelphia, Pa., Feb. 3-8.

HERNEY'S SMOKE ACRES (William B. Gross, mgr.): Hartford, Conn., Feb. 4, 5, Norwich 6, Woonsocket, R. I., 7, Worcester, Mass., 8, New York city 10-15, Chicago, Ill., 17-indefinite.

HANFORD, SPENCER AND O'BRIEN (Frank G. Connolly, mgr.): Buffalo, N. Y., Feb. 3-8, Salamanca 10, Jamestown 11, Meadville, Pa., 12, New Castle 13, Youngstown, O., 14, Warren 15, Cleveland 17-19.

HOYT'S COMEDY: Nachitoches, La., Feb. 3-8.

HASKELL AND WILSON'S COMEDY: Effingham, Ill., Feb. 3-8.

HOWARD WALL: Elkhart, Ind., Feb. 3-8.

HELD IN SLAVERY (Phil J. Shessinger, mgr.): Fall River, Mass., Feb. 3-8, Holyoke 9-15.

HENDERSON'S COMEDY (W. F. Henderson, mgr.): Martinsburg, W. Va., Feb. 3-8.

HERRMANN THE GREAT Dallas, Tex., Feb. 3-5, Houston 6, Galveston 7, 8, New Orleans, La., 9-16, Memphis, Tenn., 17-20, Nashville 21, 22.

HOYT'S BIG COMEDY CO.: Carroll, Ia., Feb. 3-8.

HENRY E. DIXEY: St. Joseph, Mo., Feb. 6.

HAMLIN AGNEW THE SEER (W. S. Reeves, mgr.): North Adams, Mass., Feb. 4, Mechanicsville, N. Y., 5, Ballston 6, Fort Edward 7, Glens Falls 8, Saratoga 10, Albany 11, 12, Cohoes 13, Whitehall 14, Ticonderoga 15, Plattsburg 17, Burlington, Vt., 18, Montpelier 19, St. Johnsbury 20, St. Albans 21.

HUMANITY (W. A. Brady, mgr.): Taunton, Mass., Feb. 4, Attleboro 5, Newport, R. I., 6, Fall River, Mass., 7, 8, Haverhill 10, Portland, Me., 11, 12, Lewiston 13-15.

IN OLD KENTUCKY (Jacob Litt, mgr.): San Francisco, Cal., Jan. 20-indefinite.

IN OLD KENTUCKY (No. 2, Jacob Litt, mgr.): Holyoke, Mass., Feb. 4, Northampton 5, Bellows Falls, Vt., 6, St. Johnsbury 7, Montpelier 8, Burlington 10, St. Albans 11, Rutland 12, Pittsburg, N. Y., 13, Cohoes 15, New York city 17-22.

IN OLD MADRID (M. B. Rice, mgr.): Nashville, Tenn., Feb. 7, 8, Lexington, Ky., 10.

IDA VAN COPELAND (J. M. Hyde, mgr.): Manchester, Ia., Feb. 3-5, Anamosa 6-8, Waverly 10-12, Vinton 13-15, Cedar Rapids 17-22.

IRAN ROMAINE (Romaine and Flury, mgrs.): Bushnell, Ill., Feb. 3-5, Ogunsburg 6-8, Keithsburg 10-15.

JAMES B. MACKIE (Grimes' Cellar Door): Wheeling, W. Va., Feb. 6-8, Washington, Pa., 10.

JOLLY CHILD CIRCUS: Pawtucket, R. I., Feb. 3-5, Middletown, Ct., 6-9.

JOSEPH MURPHY: New York city Jan. 27-Feb. 8.

JULIA MARLOWE-TABER AND ROBERT TABER (Theodore Bromley, mgr.): Brooklyn, N. Y., Feb. 3-8, Boston, Mass., 10-29.

JAMES O'NEILL (W. P. Connor, mgr.): Des Moines, Ia., Feb. 3, 4, Lincoln, Neb., 5, Omaha 6, 7, St. Joseph, Mo., 8, Kansas City 9-15, Denver, Col., 17-22.

JAMES J. CORBETT (W. A. Brady, mgr.): Philadelphia, Pa., Feb. 3-8, Dayton, O., 10, 11, Anderson, Ind., 12, Lafayette 13, Indianapolis 14.

JOHN DREW (Charles Frohman, mgr.): Philadelphia, Pa., Feb. 10-22.

JOE CAWTHORN (A Fool for Luck, John W. Dunne, mgr.): Fargo, N. Dak., Feb. 4, Grand Forks 5, Crookston, Minn., 6, Mankato 7, Sioux City, Ia., 8, Omaha, Neb., 10-12, Atchison, Kans., 13, St. Joseph, Mo., 14, Chillicothe 15.

JESSIE MAE HALL (G. M. Hall, mgr.): Montpelier, Ind., Feb. 3-8, Findlay, O., 10-15.

JOHN E. BRENNAN (Tim the Tinker, Frank W. Lane, mgr.): Point Pleasant, W. Va., Feb. 4, Middleport, O., 5, New Lexington 6, Cambridge 7, Cheshire 8, Coshocton 10, Canal Dover 11, Carrollton 12, Salineville 13, Kenton 14, Norwalk 15, Tiffin 18, Sandusky 19, Fostoria 20, Bowling Green 21, Detroit, Mich., 22-March 1.

JOHN HARE: Syracuse, N. Y., Feb. 3-5, Rochester 6-8, Jay Gould: Reading, Pa., Feb. 3-5, Altoona 7, 8.

JOSHUA SIMPKINS: Fulton, N. Y., Feb. 5, Baldwinsville 6, Auburn 7, Geneva 8.

JOSEPH HART (A Gay Old Boy, D. W. Truss and Co., mgrs.): St. Paul, Minn., Feb. 3-8, Minneapolis 10-15.

JOHN T. BURKE (Edwin P. Hilton, mgr.): Troy, N. Y., Feb. 4, 5, Bennington, Vt., 6, North Adams, Mass., 8.

KAUFMAN'S FUN MAKERS: Schuyler, Neb., Feb. 3-8.

KETTIE RHOADES (George H. Abbott, mgr.): Grafton, W. Va., Feb. 3-8, Lumberming, Md., 10-12, Frostburg 13-15.

KATIE EMMETT (Hubert Sackett, mgr.): Galesburg, Ill., Feb. 4, Streator 5, Joliet 6, Aurora 7, Elgin 8, Chicago 9-15.

KATIE PUTNAM (Will O. Wheeler, mgr.): Portland, Ore., Feb. 3-5, Salem 6, Albany 7, Eugene City 8, San Francisco, Cal., 10-22.

KENNEDY'S PLAYERS: Greenwich, N. Y., Feb. 3-8, Freehold, N. J., 10-15, Elizabeth 17-22.

LEWIS MORRISON (E. J. Abram, mgr.): Atlanta, Ga., Feb. 3, 4, Rome 5, Birmingham, Ala., 6, Meridian, Miss., 7, Vicksburg 8, Shreveport, La., 10, Marshall, Tex., 11, Tyler 12, Greenville 13, Dallas 14, 15, Paris 17, Sherman 18, Denison 19, Gainesville 20, Fort Worth 21-24.

LIMITED MAIL (Elmer E. Vance, mgr.): Delphos, O., Feb. 4, Lima 5, Piqua 6, Richmond, Ind., 7, Rushville 8, Greensburg 10, Connersville 11.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Napa, Cal., Feb. 4, Santa Rosa 5, Oakland 6-8, Redwood 10, Santa Cruz 11, San Jose 12, 13, Victoria, B. C., 17-19, Vancouver 20-22.

LANGTRY'S DRAMATIC: Elizabeth City, N. C., Feb. 4-8.

LYCEUM THEATRE (Leake's): Chicago, Ill., Feb. 2-8.

LITTLE MISS NOBODY (H. S. Mitchell, mgr.): Columbus, O., Feb. 3-8, Dayton 10-15.

LYCEUM THEATRE (Sharpley's): Fort Smith, Ark., Feb. 3-8.

LOST IN NEW YORK: Urbana, O., Feb. 6, Tiffin 7, Lima 10-12, Marion, Ind., 13, Wabash 14, Battle Creek 15, Elkhart, Ind., 17, New Castle 18, Richmond 19.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Jan. 20-indefinite.

LAND OF THE LIVING (Kahn and Myers, mgrs.): Minneapolis, Minn., Feb. 3-8.

LOST PARADISE (Dudley Brown, mgr.): Worcester, Mass., Feb. 4, 5, Holyoke 6, Westfield 7, Pittsfield 8.

LITTLE TROUBLE (Fred Robbins, mgr.): Staunton, Va., Feb. 4, Winchester 5, Martinsburg, W. Va., 7, Keyser 8, Piedmont, Md., 10, Piedmont, W. Va., 11, Grafton 12, Clarksburg 13, Wavmington 15.

LIMITED MAIL (Elmer E. Vance, mgr.): Delphos, O., Feb. 4, Lima 5, Piqua 6, Richmond, Ind., 7, Rushville 8, Greensburg 10, Connersville 11.

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LITTLE TROUBLE (Fred Robbins, mgr.): Staunton, Va., Feb. 4, Winchester 5, Martinsburg, W. Va., 7, Keyser 8, Piedmont, Md., 10, Piedmont, W. Va., 11, Grafton 12, Clarksburg 13, Wavmington 15.

McDOODLE AND POODLE (Rice and Barton's Comedians): Fitchburg, Mass., Feb. 3-8, Lowell 9-15, Norwich, Conn., 16, New London 17, Bristol, R. I., 18, Fall River, Mass., 19-15, Manchester, N. H., 17, Lynn, Mass., 20-22.

MINNIE MADDERN FISKE (Henry Greenwall and Co., mgrs.): Indianapolis, Ind., Feb. 3-5, Toledo, O., 6-8, Ann Arbor, Mich., 10, Lansing 11, Jackson 12, Kalamazoo 13, Bay City 14, East Saginaw 15.

MAY PRINGLE: Cambria, Wyo., Feb. 3-5, New Castle 6-8, Edgemont, S. D., 10-12.

MAGGIE PITCHER: Reading, Pa., Feb. 3-8.

MALONEY'S WEDDING (E. H. Macey, mgr.): Terrell, Tex., Feb. 3, Tyler 8, Palestine 10, Huntsville 12, La Grange 15, Yoakum 19, Victoria 20, Laredo 22, Bastrop 26.

MADAME SANS-GENE (Augustus Pitou, mgr.): Brooklyn, N. Y., Feb. 3-8, Newark, N. J., 10-15.

MRS. POTTER MR. BELLEW: St. Louis, Mo., Feb. 3-5, Detroit, Mich., 6-8, Indianapolis, Ind., 10-12.

MAGGIE PAIGE (Dora Paige, mgr.): Montgomery, Ala., Feb. 3-8, Atlanta, Ga., 10.

MARIE WELLESLEY (Ober and Wilson, mgrs.): Marshalltown, Ia., Feb. 3-8, Davenport 10-15, Oskaloosa 17, 18, Ottumwa 21-29.

MARS BROTHERS (S. W. Marks, mgr.): Port Hope, Ont., Feb. 3-8, Peterboro 10-15.

MAY IRWIN (Rich and Harris, mgrs.): Des Moines, Ia., Feb. 7, Davenport 8, Chicago, Ill., 9-22.

MCCARTHY'S MISHAPS: Lima, O., Feb. 2.

MONTANA (Frank L. Perley, mgr.): Chicago, Ill., Jan. 27-Feb. 8.

MAUDE HILLMAN (W. G. Snelling, mgr.): York, Pa., Feb. 3-8, Harrisburg 10-15, Elmira, N. Y., 17-22, Courtland 24-29.

MR. AND MRS. ROBERT WAYNE: Johnstown, Pa., Feb. 3-8, Altoona 10-15, Reading, Pa., 17-22.

NELLIE MCHENRY (J. B. Belcher, bus. mgr.): Billings, Mont., Feb. 4, 5, Livingston 6, Bozeman 7, Helena 8, Butte City 10-12, Anaconda 13, Loone 14, Spokane, Wash., 15, Yakoma 17, Ellensburg 18, Tacoma 19, Seattle 20-21, Salem 22.

NAT C. GOODWIN (George J. Appleton, mgr.): Chicago, Ill., Jan. 13-Feb. 9, Cincinnati, O., 10-15, St. Louis, Mo., 17-23.

NEIL BURGESS: Brooklyn, E. D., Feb. 3-8.

NATIONAL COMEDY: Eagle Grove, Ia., Feb. 3-6, Humboldt 7, 11.

NIOBE: Tyrone, Pa., Feb. 4, Bellefonte 8.

NEW BOY: Brooklyn, N. Y., Feb. 3-8.

NORTHERN LIGHTS: Philadelphia, Pa., Feb. 10-15.

NUGENT'S COMEDY: Manchester, N. H., Feb. 10-15, Concord 17-22.

OTIS SKINNER (J. J. Buckley, mgr.): Chillicothe, O., Feb. 4, Lancaster 5, Zanesville 6, Canton 7, Warren 8.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Cleveland, O., Feb. 3-8, Nashville, Tenn., 10, 11, Memphis 12, 13, Natchez, Miss., 15, New Orleans, La., 17-22.

OLIVER BYRON (J. P. Johnson, mgr.): Natchez, Miss., Feb. 4, Vicksburg 5, Greenville 6, Pine Bluff, Ark., 7, Little Rock 8, Memphis, Tenn., 10, 11, Nashville 12, Clarksville 13, Jackson 14, Cairo, Ill., 15, Paducah, Ky., 17, Owensboro 18, Henderson 19, Evansville, Ind., 20, Vincennes 21, Terre Haute 22.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Pulaski, Tenn., Feb. 4.

ON ERIN'S SHORES Brooklyn, N. Y., Feb. 3-8.

ON THE BOWERY (Davis and Keogh, mgrs.): Brooklyn, N. Y., Feb. 3-8, New York city 10-15, Boston, Mass., 17-22.

OLGA NETHERSOLE (Charles and Daniel Frohman, mgrs.): Philadelphia, Pa., Jan. 27-Feb. 8.

OLD TENNESSEE: Syracuse, N. Y., Jan. 30-Feb. 15.

PETER F. DAILEY (The Night Clerk, Rich and Harris, mgrs.): Boston, Mass., Feb. 3-8.

PAYTON COMEDY: Tucson, Ariz., Feb. 3-15.

PUNCH ROBINSON: Chattanooga, Tenn., Feb. 3-8.

PUDDINHEAD WILSON: Detroit, Mich., Feb. 6-8.

PAUL KEPPER WILKS: Sumner, Ia., Feb. 4, Oelwein 5, Independence 6, Waterloo 7, Vinton 8, Cedar Rapids 10, Grinnell 11, Marshalltown 14, Ames 17, Boone 18, Jefferson 19, Carroll 20, Sac City 21, Fonda 22.

PRODIGAL FATHER: Detroit, Mich., Feb. 2-8.

PECK'S BAD BOY: Detroit, Mich., Feb. 2-8.

PLAY AND PLAYERS: Fall River, Mass., Feb. 3-5.

ROBERT DOWNING: Jacksonville, Fla., Feb. 4, Savannah, Ga., 5, 6, Charleston, S. C., 7, 8, Atlanta, Ga., 10, 11, Chattanooga, Tenn., 12, Decatur, Ala., 13, Nashville, Tenn., 14, 15, Memphis 17-19.

ROBERT GAYLOR (W. A. Brady, mgr.): Madison, Wis., Feb. 4, Janesville 5, Pullman, Ill., 8, Chicago 9, Cleveland, O., 10-12, Toledo 13-15.

ROBERT MANTELL (D. A. Bonta, mgr.): Waco, Tex., Feb. 4, Fort Worth 5, 6, Dallas 7, 8, Hot Springs, Ark., 10, Little Rock 11, 12, Memphis, Tenn., 13-15, Nashville 17, 18, Bowling Green, Ky., 19, Louisville 20-22.

ROLAND REED (E. B. Jack, mgr.): Washington, D. C., Feb. 3-8.

RICHARD MANSFIELD: Louisville, Ky., Feb. 4, Paris 5, Lexington 6, Indianapolis, Ind., 7, 8, Cincinnati, O., 10-15, Kansas City, Mo., 17-22.

RUBY LAFAYETTE (J. P. Curran, mgr.): Rusk, Tex., Feb. 3-8, Mineola 10-15.

RUSH CITY (Davis and Keogh, mgrs.): Wilmington, Del., Feb. 6.

RICE'S COMEDIANS (Thomas F. Stratton, mgr.): Lyons, N. Y., Feb. 3-8, Canandaigua 10-15, Penn Yan 17-22.

RIDA (Rich and Maeder, mgrs.): Brooklyn, N. Y., Feb. 3-8, Washington, D. C., 10-15.

ROBERT HILLIARD (W. G. Smyth, mgr.): Philadelphia, Pa., Jan. 27-Feb. 8, Washington, D. C., 10-15, Boston, Mass., 17-March 7.

SIDEWALKS OF NEW YORK: Kansas City, Mo., Feb. 2-8, Omaha, Neb., 10-12, Lincoln 13, Des Moines, Ia., 14, Joliet, Ill., 15, Cleveland 17-22.

STUART ROBSON (W. E. Hayden, mgr.): Harlem, N. Y., Feb. 3-8, Philadelphia, Pa., 17-22.

SOL SMITH RUSSELL (Fred G. Berger, mgr.): Pittsburg, Pa., Feb. 3-8, Washington, D. C., 10-15, Philadelphia, Pa., 17-29.

SIDE TRACKED (Jule Walters, Will O. Edmunds, mgr.): Hartford City, Ind., Feb. 4, Dayton, O., 6-8.

SADIE RAYMOND: Independence, Mo., Feb. 4, 5.

STRUGGLE OF LIFE (Walter Sanford's): St. Louis, Mo., Feb. 3-8.

SILVER KING: Hoboken, N. J., Feb. 6-8, Worcester, Mass., 10.

SIDE TRACKED (Eastern, A. Q. Scammon, mgr.): Bradford, Pa., Feb. 4, Jamestown, N. Y., 5, Corry, Pa., 6, Union City 7.

SHADOWS OF A GREAT CITY: Providence, R. I., Feb. 3-8, New Britain, Conn., 10, New Haven 11, Waterbury 12, Hartford 13, Springfield, Mass., 14, Worcester 15, Holyoke 17, Waltham 18, Amesbury 19, Newburyport 20, Portland, Me., 21, 22.

SMOKE ACRES (William B. Gross, mgr.): Minneapolis, Minn., Feb. 2-8, Winona 10, La Crosse, Wis., 11, Madison 12, Janesville 13, Beloit 14, Niles, Mich., 15, Muskegon 17, Grand Rapids 18, 19, Kalamazoo 20, Battle Creek 21, Jackson 22.

SOUTHERN PEACH: Dunbar, Pa., Feb. 3-8.

SPIDER AND FLY (M. B. Leavitt, mgr.): Wichita, Kans., Feb. 5.

SPECIAL DELIVERY: Woonsocket, R. I., Feb. 4, Taunton, Mass., 5, Rockland, Conn., 6, Gloucester, Mass., 7, Lynn 8.

SARAH BERNHARDT: New York city, Jan. 20-indefinite.

SOUTH BEFORE THE WAR: Rochester, N. Y., Feb. 6-8, Buffalo 10-15, Detroit, Mich., 17-22.

SHAFT NO. 2 (Jacob Litt, mgr.): Pittsburg, Pa., Feb. 3-8, Louisville, Ky., 10-15, Jersey City, N. J., 17-22.

SAVED FROM THE SEA: Pittsburg, Pa., Feb. 3-8.

SPAN OF LIFE: St. Louis, Mo., Feb. 2-8.

SLAVES OF GOLD (W. T. Pennessy, mgr.): Chicago, Ill., Feb. 2-8, St. Louis, Mo., 10-15.

SAWTELLE DRAMATIC: Putnam, Conn., Feb. 3-8, Meriden 10-15, Haverhill, Mass., 17-22.

ST. PLUSHARD (Merle Norton, bus. mgr.): Kingman, Kans., Feb. 4, Dodge City 5, Larned 7, Great Bend 8, McPherson 10, Salina 11, Abilene 12, Manhattan 13, Clay Centre 14, Junction City 15, Kansas City, Mo., 16-22.

SOWING THE WIND (Julius Cahn, mgr.): Montreal, P. Q., Feb. 3-8.

THE WORLD AGAINST HER (Agnes Wallace Villa): Detroit, Mich., Feb. 3-8.

THE CAPTAIN'S MATE (Dittmar Brothers, mgrs.): Rochester, N. Y., Feb. 10, Syracuse 17-19, Watertown 21, Utica 22.

THE BURGLAR (A. Q. Scammon, mgr.): Amsterdam, N. Y., Feb. 4, Little Falls 5, Clyde 6, Seneca Falls 7, Auburn 8.

THE DEFAULTER (E. C. Ellis, mgr.): Denver, Col., Feb. 2-8.

THE TORNADO (Northern; Jay J. Simas, mgr.): Milford, Mass., Feb. 4, Marlboro 5, South Framingham 6, Lawrence 7, 8, Brockton 10, Taunton 11, New Bedford 12, Newport, R. I., 13, Fall River, Mass., 14, 15, Pawtucket, R. I., 17-19, Putnam, Conn., 20, Willimantic 21, Hartford 22.

THE TORNADO (Southern; J. H. Huntley, mgr.): Denison, Tex., Feb. 4, Sherman 5, Paris 6, Clarksville 7, Texarkana 8, Hope, Ark., 10, Hot Springs 11, Arkadelphia 12, Little Rock 13, Pine Bluff 14,

[CONTINUED ON PAGE 22.]

ABOUT THEATRICAL CONTRACTS

Lawyers, Managers and Actors Express Themselves to "The Mirror" on An Important Subject.

The recent decision handed down by the Court of Appeals in the suit of James Smith, actor, against Stuart Robson, manager, has again revived discussion over the validity and significance of theatrical contracts. It is a fruitful theme for investigation and discussion.

The following letter was received by THE MIRROR last Friday. It voices in a certain degree the typical complaint of actors against managers regarding contracts in general and two weeks' clause contracts in particular:

BOSTON MIRROR,
BOSTON, Jan. 20, 1896.

To the Editor of the Dramatic Mirror.

SIR.—I have been very much interested in the Smith-Robson case, the account of which appears in the current issue of your valuable paper.

The clear understanding by both manager and actor of the value of the binding effect of the two weeks' clause in the eyes of the law—not involved in this case, it seems—appeals to me as one of such vital importance to the best interests of our profession that it may prove for the general good if, in this connection I cite briefly, with your kind permission, a perhaps somewhat unusual experience which befell me some seasons ago as a member of a first-class company, and which I have never carried to court.

I had a season's contract with the usual two weeks clause contained therein, when at the end of ten weeks I was served with a notice of dismissal, the reasons for which were set forth in a letter to me by the manager in charge as follows:

Dear Mr. Marburg:

In asking for your resignation in ——— company, I do so only because I desire the position for one of my managers, Mr. ———, who will attend to the business in front of the house, as well as the part.

I am well pleased with your work.

Sincerely,

Will THE MIRROR, for the benefit to myself and perhaps other members of the profession who have or may suffer in a like or similar manner, give the law, or its invariably just opinion, upon the following questions:

Has a manager the legal and moral right to take advantage of the inserted two weeks' clause of a season's contract with no just cause—admittedly so in my case—for so doing?

Does not the reply to this question apply equally well to the actor?

Upon what grounds may it be generally supposed can a manager justly avail himself of said clause?

Yours very truly, GUIDO MARBURG.

Mr. Marburg was satisfactory in his role to the manager to whom he was under contract. The manager, however, for economical reasons felt obliged to give him the two weeks' notice. Was he justified in so doing?

As the question is one which can bear discussion, THE MIRROR herewith presents the views of representative lawyers, managers, and actors on the subject.

Ex-Judge Dittenhoefer's Idea.

Judge Dittenhoefer expressed himself as follows: "A contract, so far as its enforcement in the courts of law is concerned, is to be viewed from two standpoints. For the purpose of its enforcement in any action at law—as distinguished from an equitable proceeding—no special form need be taken into consideration, and whether the contract be equitable or inequitable is often immaterial. A manager can maintain a suit at law for pecuniary damages for a breach of contract, and the actor can do the same against the manager, no matter how inequitable the terms of the instrument may be, for it is a well-settled rule that the courts will not make contracts for parties, but will only construe them and enforce them as made.

"In a court of equity, however, the rule is different to a great extent. Such courts will not compel the observance of a contract by way of an injunction or other equitable process if it be inequitable, or one sided, or unconscionable, for the granting of these remedies rests largely in the discretion of the court. A manager, therefore, should always see to it—if he has an idea that it may at some time become necessary to prevent a violation of the contract by injunction—that his contract is fair, and does not come under the ban of being inequitable and one-sided. If he does not care for an injunction or other equitable relief, but intends simply to rely on the ordinary action for the recovery of money damages, so much regard need not be paid by him to these requirements. A one-sided contract, if it be plain and unambiguous, is capable of being sued on to obtain a judgment for such damages."

A. H. Hummel's View.

A. H. Hummel responded thus to an interview: "If a contract gives a manager the absolute right to its cancellation on two weeks' notice, the manager may do so without giving any reason therefor. Unless this same right is reserved to the actor, he, the actor, cannot terminate the contract without rendering himself liable to a suit of damages however inequitable such a state of affairs may seem.

"The Smith-Robson case decided that where a contract contained a clause giving the manager the right to terminate the contract if he felt satisfied in good faith that the actor was incompetent or inattentive to business, the agreement could not be terminated by the manager whimsically or capriciously, but the manager must act in good faith in terminating the contract."

T. Henry French's Opinion.

T. Henry French, who has had large experience in management, said: "My opinion is that if an artist agrees to a two weeks' clause and signs a contract giving equal rights to the contracting parties, said contract should be binding on both parties. A contract, I take it, is the meeting of two minds—artist and manager—and when agreed to by both should be binding on both. If managers are deprived of the benefits of such a clause, they will simply insert others which will be harder on the professional. For instance, I am making some engagements today reading 'Said engagement to terminate whenever the manager desires.' And they sign it.

"Take another view. Suppose a responsible manager, who, like myself, has engaged people for twenty-five years and owns real estate should contract with an actor for a specified time. For some reason, suppose that actor wishes to leave. He or she can do so, by virtue of the two weeks' clause. I can't sue them. What good would it do me? But take their side of the case. They sue me and I would be forced to pay by legal process."

Perfectly Equitable.

A. M. Palmer, when seen, said: "The present contract between actor and manager is perfectly equitable. It says distinctly that if, at any time, either party wishes the engagement to come to an end he can close it by giving two weeks' notice. This cuts both ways, and is as much in the actor's favor as in that of the manager. Suppose an actor is earning $50 a week with me and another manager offers him $75. The actor would think it very hard lines if he were obliged to refuse the offer of more pay simply because at the beginning of the season he had agreed to work for me for less. Therefore, I maintain as long as the two weeks' clause protects both actor and manager it is perfectly equitable. In the Smith-Robson case, the contract was not equitable. In it Mr. Robson reserved the right to constitute himself the sole judge of the actor's competency, and that was manifestly unfair, and so the courts decided in the actor's favor.

"If, however, the fairness of the present two-weeks' clause were to be disputed the managers would be forced to engage their actors week by week, and this step would be very prejudicial to the actors."

Daniel Frohman's Point of View.

Daniel Frohman said to a MIRROR reporter: "A contract between two parties is a printed or written evidence of the conditions and stipulations under which the contract is made and by which the contract is to be carried out. If both parties, therefore, agree that the two weeks' clause shall terminate each one's responsibility to the other, then that is evidence that such was the understanding.

"According to the usual contract an engagement is made for two weeks and not for the season, but where it is made for the season or such season as the manager may determine without the two weeks' clause then the contract must continue for such season.

"If it is decided that the two weeks' clause is not operative it will effect, I fancy, the relations of the actors and managers in most of the traveling companies. In that case the manager would have to resort to a contract which provides for an engagement of two weeks or longer. Thus if business is bad, he can shut down without trouble with his people."

They Have the Same Right.

Charles Frohman: "If there is a two weeks' notice clause in a contract it gives the manager, in my opinion, the right to close the contract with the artist by giving the artiste two weeks' notice. The artist, on his part, has the same right."

A Well-known Manager's Opinion.

Augustus Pitou said to a reporter: "A contract between a manager and an actor which allows either party to cancel that contract by giving two weeks' notice is a contract in equity and stands in law. The validity of such a contract has never been disputed. No manager, however, has the right to pose as sole censor of an actor's ability. If he judges an actor to be unfitted for a part, he should have his opinion backed up by the like opinion of some dozen of equally good judges.

"The public is, in my opinion, the best critical censor extant. In the recent suit of James Smith against Stuart Robson, no conclusive testimony was produced, I believe, by Mr. Robson of Mr. Smith's incompetency. The actor, on the other hand, showed by strong testimony that he had been satisfactory in the part, and that he had won success in other parts much more difficult.

"But the decision in this suit, as far as I can see, did not bear upon the two weeks' clause. This clause is equitable when, as I have said, it gives equal right to both parties to cancel the contract. Neither party can cancel till one performance has ensued."

Joseph Brooks Cites Instances.

Joseph Brooks said: "The subject has many phases. Some time ago a young lady was engaged for Mr. Crane's production of Brother John. The contract was a verbal one. She was engaged on the understanding that if the authoress, Martha Morton, found her competent for the part, she would be retained for the season. Miss Morton did not deem her competent. She received two weeks salary, and was succeeded by another actress. She sued Mr. Crane for the entire season's salary. She had a glib-tongued lawyer, who bull-dozed the tender-hearted jury. The young lady received not only the entire sum of money she would have earned had she stayed with us, but was awarded by the jury money for extra weeks which we did not play.

"Another instance I have in mind was that of an actor who on the very first night of his engagement proved ridiculously incompetent. I gave him two weeks' salary and told him to go away. He went away and returned with a suit against me for his entire season's salary of thirty weeks and won the suit.

"Here is a copy of the contract which the people engaged by me sign with me. It distinctly states that either party may cancel the contract by giving the other party two weeks' notice. An actor who gets a better offer may cancel his contract with me by informing me of his intention to leave me two weeks in advance. And if I want to replace an actor, I tell him so two weeks in advance. That, in my opinion, is the only legal contract between actors and managers."

Manager Hayden Talks.

W. R. Hayden, manager for Stuart Robson, defendant in the recent Smith-Robson suit, was brief and pointed in comment, as follows:

"The only persons competent to discuss this question are judges and juries. That is the bitter truth that has been forced upon me. No matter how equitably, no matter how ironclad a contract may be, judges and juries will break it like an egg-shell, precisely as it pleases their judicial dignitaries. It takes the court to tell us what a contract means, and each court will tell you it all in a different way."

Louis Aldrich's Views.

"I believe," said Louis Aldrich, "that the well-known legal rule of equity should be the foundation-stone of all contracts between managers and actors. That is to say, the man—be he manager or actor—who expects equity should do equity. The manager should grant to the actor the rights he himself wishes to enforce, and the actor should ask nothing that he is not willing to concede. I believe that each should and must allow to the other just what he himself expects in honesty and fairness.

"There are anarchistic actors who have done much to develop a system of contracts that outrageously favor managers. And there are irresponsible, speculative managers who offset what I call anarchistic actors. No actor who knows me and who respects his own intentions will accuse me of partiality in what I say. Honest actors as well as fair dealing managers—men on both sides who deal with others as they would be dealt by—leaven our calling, and the negligent and unconscientious on one side and the dishonest on the other are the ones who have brought into vogue the present system of contracts which as a system are in ill favor with fair-dealing men.

"I believe that the two-weeks' clause should be administered equitably. If a manager for any legitimate reason should wish to give an actor a two-weeks' notice he ought to pay that actor's expenses back to the point of starting. And if an actor, for a like good reason, wishes to leave a manager, he should give like notice, and in equity he should pay the expenses incurred to the manager in the securing of his substitute. This is equity, and this is right. Nothing more.

"But I do not believe that a manager, after an actor has played a part to reasonable acceptance for say a week, should arbitrarily set himself up as a judge of the actor's competency and discharge him under the clause. Why should managers—especially commercial managers—assert such judgment as to actors, especially as to trained actors? If a manager makes a mistake in selecting an actor for a part to which he is not wholly fitted, that is not the fault of the actor. An actor might say to a manager: 'Here, you are doing me injustice by playing a route miserably booked, and appearing in cities in which my reputation must suffer. The actor frequently has cause for objection as pertinent on the lines of relative ability as the manager has. But as contracts are made, the actor suffers more frequently than the manager.

"The relations of actors and managers are not like those of other lines of business. The merchant may dismiss for a season a score of clerks without a moment's notice and without explanation. But the merchant's business employs for a well-defined part of the year. The business of the actor is more hazardous. His season is short. If he goes out with a company at the beginning of the season and after a short period is thrown out of employment, the chances are that he will remain unemployed until the next season begins. And therefore, with all its hazards, the business, when conducted on lines of honesty, ought to have a basis of equity for both manager and actor."

Origin of the Two Weeks' Clause.

F. F. Mackay said: "The two weeks' clause had its origin in the variety business. A variety actor in the old days usually had two or more 'turns,' and he was always engaged for two weeks. When the managers who had made money in the variety business invaded the legitimate they brought with them their variety methods of management. Thus the two weeks' clause crept into contracts.

"What right, I should like to know, has a manager who has seen an artist rehearse under his eyes for some four or eight weeks to discharge him after playing the part before the public for two weeks? There is no business in such a way of doing. Acting is an art, or it is usually supposed to be such. In the days of stock companies, an actor was engaged outright for forty weeks. Managers had artistic instinct; they never engaged an actor without being fully convinced of his histrionic calibre and degree of talent. An actor brings to his work the experience, the observation, the patient study of many years. I am speaking, of course, of actors who take art seriously. Yet managers seem to think they have the right to discharge an actor on one day's notice. I am told that a bricklayer can be discharged on one day's notice; but there is, I believe, some notable difference between bricklaying and emotionally realizing the conception of an author."

From the Actors' Standpoint.

Wright Huntington, President of the Actors' Association of America, expressed himself thus:

"If an actor plays a part for two weeks and is then deemed competent, he should be retained for the entire season. The first two weeks should afford ample opportunity to a manager to determine the competency or incompetency of an actor for a part. Every contract, therefore, should be a two weeks' contract. An actor should be engaged for two weeks, and if a manager retains his services for a longer period of time the contract should be binding for the entire remainder of the season. After an actor has been allowed to play a part for twelve or fourteen weeks, a dismissal on the ground of incompetency is manifestly unfair.

"The fundamental weakness in the present system of conducting the theatrical business is its utter lack of business method. The actor is invariably at the mercy of the manager. The two weeks' clause allows an actor to accept a better offer by giving two weeks' notice. It allows the manager to dismiss the actor on two weeks' notice. Now how can you call that equitable? It is always easy for a manager to replace an actor. It is far from easy for an actor to get a better engagement. Of course, I am speaking of the great majority of actors.

"There is a happy minority who are so high up, whose positions are so assured, whose incomes are so fixed and certain, that they can afford to shrug their shoulders at the entire matter. But the majority of actors are dependent upon the men whom they bind their services to, and as a matter of fact, the actor is always the sufferer. If business is bad, the manager tacks up a notice reading 'Owing to bad business, all salaries will be reduced.' If business is good, does that manager go round and tack up a notice saying, 'Owing to big business, all salaries will be raised'? The actor, in a word, always shares the manager's loss, but never his gain."

THE PALMY DAYS.

There has always been and I presume there will always be, a great hue and cry about the decay of the drama, and lamentations over the palmy days of the past. This, in my opinion (and I have lived through these decades), is all bosh.

These are the palmy days. There never has been a time when the public has been offered more good plays, well acted, and magnificently staged, than to-day. We have better playwrights, better plays, better play-houses, and plays better presented than at any time since the foundation of dramatic art—that is, if what we read of the past is true.

We pay more money per capita and we go to the theatre in greater numbers than ever before. In the palmy days it was necessary to change the bill every night or about twice a week, and have the same actors stagger through Shakespeare, Hoyt and John A. Stevens from night to night. Now the actors are given time to study and present the characters they are to interpret properly and not compelled to hurry-scurry through five acts of Shakespeare and a farce with one rehearsal, speaking the author when they could remember him, but more often using such lines as would suggest themselves at the moment.

I remember an actor in the far West who was very popular—not for his histrionic ability so much as for his facility at making impromptu speeches. I made a hit in a farce called (if my memory serves) Jerry Clip, in which he gave imitations of noted actors. He was a handsome fellow, and by the masses called a good actor. He always took the centre of the stage. His method was to study the cues and so not distress his fellows, and then pad the balance from his own brain, and he had many followers. Those were the palmy days.

To-day, though the stage is overrun with horse-play, inane comic opera, senseless melodrama, prize-fighters, and women of questionable character fallen from good society, we also have several most excellent dramatic companies, who play really well-written dramas and comedies, and who are exceedingly well patronized.

Plays running from fifty to one hundred and fifty nights are no uncommon occurrence in New York, Chicago, and Boston, and the prices in these cities range from fifty cents to two dollars.

Such productions would have been impossible in the palmy days, because the patronage was not offered; because there was no courageous management, and because the great plethora of excellent actors were not at hand. In the palmy days productions were leather, prunella and fustian. To-day they are sterling gold, silver, and precious stones. Forrest's fifty nights' run at the old Broadway Theatre with his large repertoire of plays, was phenomenal in the palmy days, and the highest price to see this the greatest actor of his times was one dollar, with a twelve and a half-cent gallery.

SHERRY CORBYN.

COMPLIMENTS AT THE CASINO.

Last Thursday night more than 500 members of the Twenty-second Regiment, of which Victor Herbert is bandmaster, attended the performance of Frank Daniels in The Wizard of the Nile at the Casino.

Mr. Herbert conducted the second act, and when he appeared with the band he was heartily greeted by the audience. At the close of the act Captain W. B. Smith, a member of the committee that had arranged the theatre party, presented Mr. Herbert with a baton of silver and ebony. Mr. Herbert's attempts to acknowledge the gift were drowned in applause.

Mr. Smith also presented to Mr. Daniels the branch of a tree on which was a nest containing a large papier maché egg filled with chestnuts, among which a gold match safe was hidden. The women of the company received many flowers. A banquet at the Hotel Metropole followed the performance.

A HEAVY JUDGMENT.

Charles O. Bassett, the opera singer, recovered a judgment in the Supreme Court last Monday for $1,432.50 against Gustav Hinrichs for balance of salary due. Bassett testified that he entered into a written contract with Hinrichs to sing the leading roles with the New American Opera company for the season of 1895-96 at a salary of $200 a week. During twenty-four weeks he received only $1,383.95 and he sued to recover a balance of $3,416.05.

TELEGRAPHIC NEWS

CHICAGO.

The Same Meteorological Conditions Prevail, but Hall's Chronicle is Still Lively.

[*Special to The Mirror.*]

CHICAGO, Feb. 3.

The same meteorological story of rain, mud, sleet and general discomfort is to be repeated, with the consequent depression of the theatrical business. The skies are still overcast. We had two Hamlets here last week, and this week we are to have three of the Melancholy Dane. And there you are. Walker Whiteside, Creston Clarke and Otis Skinner will dally with the late Mr. Yorick's top piece. Whiteside's Hamlet has improved and Skinner's new creation is given the universal praise of the critics. I have heard it said that if Mr. Skinner were a head taller he couldn't be beaten. I once heard that same remark made about the lamented Edwin Booth, just after the curse scene in Richelieu, and an enthusiastic bystander remarked: "What do you want? Booth was eight feet tall in that scene." And so it is with Skinner, to my mind. He has been referred to as "the coming man." I think he already "has come," and I may add "yet." He is the only Orlando I ever saw and I didn't blame his Rosalind at all. He came here last week practically unheralded, to fill the dates at the Grand, but the good people soon found him out and his houses jumped up every night. Last evening he gave Katherine and Petrucio and The Merchant of Venice, and during his second and final week he will be seen in His Grace de Grammont, Villon the Vagabond and Hamlet.

I met Mr. Skinner and his charming and talented wife at the Auditorium the other night and Mrs. Skinner said she had pictured me as a man weighing 250 pounds, whereas I weigh in in the Jimmy Barry class. The little lady, by the way, was given unstinted praise for her delightful Ophelia.

As The Merry World company laid off here last week, Lee Harrison filled a date at a local hospital, had a painful operation performed, and went on to join his company at Milwaukee yesterday. They cannot lose him.

This is the fourth and farewell week of the only Nat Goodwin at Hooley's, and last night he revived Gus Thomas' delightful play, In Mizzoura. Friday and Saturday evenings will be given over to David Garrick and Lend Me Five Shillings, and Ambition will be the farewell bill. His Excellency follows for a week at Hooley's, and then comes Trilby and Lackaye for a run.

Last Monday afternoon that clever young actor, Louis Payne, who "doubles" in A Gilded Fool, had not received his dude wig from Hepner, and he was in an awful state. He hired cabs and chased all over town for the wigmaker, but to no purpose, and as he "made up" for the servant in the first act he borrowed all sorts of beards for the other part. He had a set of A. M. Palmer boys all ready for an emergency, also a flock of 'John Warners" and a bunch of D. B. Hodges; but at the last moment the wig came and the actor was happy.

Goodwin was a constant attendant at the female bicycle race last week. He is a crank on the wheel.

Gus Heeze, who did a good week at the Lincoln, was one of my callers in court last week; also Harry A. Smith, Jack Ferris, and Ed Dunne, "seven days ahead" of George Monroe. Heege was deeply interested in the trial of a case in which one Peterson, a countryman of his, was suing for a labor claim. When I gave the Swede a judgment for $44 and costs, Heege said it was all right, and he asked how much of it the lawyers got. I told him that Peterson got his car fare out of it, and he was disappointed. Heege and his troupe spend to-morrow here, between Joliet and Elgin.

I met all four legs of Rice's old Evangeline heifer here last week. Dick Golden spent a few days with us, looking remarkably well, and Dixey, as happy looking as ever, did a big week at the Chicago Opera House in his Daly repertory and his imitations.

The other day at "The Dizzies" a deluded "barkeep" placed a small beer in front of Jack Ferns, manager of The Span of Life, which did a good business at Haslan's last week. "Hold on, there," said Ferns, in remonstrance; "I didn't call for a 'curtain-raiser.'" It was a new one on me, and not at all bad.

Over at McVicker's last night Creston Clarke made a good impression in Hamlet, with beautiful Adelaide Prince as a sweet Ophelia, and during the week he will be seen in Richelieu, The Fool's Revenge, and The Merchant of Venice.

In his dressing-room the other night, in his own inimitable and delightfully disjointed way, Nat Goodwin told us the story of his next new play, by Madeline Lucette, which he may produce this season. I should judge it would make a big hit. In it Goodwin appears au naturel, and they evidently like him better in his own auburn hair than under wigs.

"Old Hoss" Hoey enjoyed the Goodwin performance last week. He laid off here and opened last night to the capacity of the Haymarket in The Globe Trotter. Mattie Vickers makes a hit in the piece.

A local manager has talked with Dixey about reviving Adonis with a big cast next year.

Old Lavender was the play at the Schiller last night, and Edwin Harrigan the star. My Son Dan will be presented Wednesday night, and next week Clay Clement will follow, playing Baron Hohenstaufer in The New Dominion.

The Chicago engagement of Francis Wilson begins at the Grand Opera House on Feb. 10 with his new opera, The Chieftain.

I cannot tell you how inexpressibly shocked I was last Thursday to receive the following telegram from Roland Reed from Philadelphia: "Gus Pennoyer passed away this morning." He was one of the dearest old men in the profession, and was my friend, though he often thought I "guyed" him too much about his age. The last time I saw him alive was at a Herrmann performance at the Columbia. He was very ill at the Tremont the last week of the Reed engagement, but he went home to die. If they were all as genuine as Gus they would be better.

Francis Labadie sends me a list of soubrette names, all of them having applied to him for engagements. They are Lina Hopp, Trudie Rataicheck, Justina Cobb, Euletta Passaige, Albertia Tremility, Harmie Berton, Shirley Rudd, Ione Tuller, Larkie Quaintance, Edith Garlick, Octie Trooste, Lucinda Ijams, Claretta Pyle, and Puma Turihell. Where do they all come from?

Della Fox, who has done well at the Columbia in Fleur-de-Lis, began her last two weeks there last night with a revival of The Little Trooper. May Irwin will follow in The Widow Jones.

At the Chicago Opera House this evening Rice's 1492, with Richard Harlow, female impersonator, and Bessie Bonehill, male impersonator, began an engagement of a week before a large house. Camille D'Arville is to follow in Madeleine.

Jay Hunt finds in the columns of THE MIRROR the name of Milka Ternina and wonders what would happen should her manager shake her. He also sends Miss Ivy Moss, and ventures the opinion that she ought to climb to the top.

George W. Monroe had two big houses in A Happy Little Home at the Alhambra yesterday, and Fennessy's Slaves of Gold opened well over at the Academy of Music.

The Humane Society is investigating a charge made by neighbors that John A. Fraser, Jr., the playwright, has cruelly abused his little son. Fraser enters a denial.

Clement Bainbridge's company opened at the Lincoln yesterday afternoon in Alabama, giving a fine performance before a large audience.

An American Hero is the attraction this week at Havlin's, and Muggs' Landing, with Carrie Lamont, is the card at Hopkins' West-Side Theatre.

Della Fox did not appear at the Columbia Theatre last Sunday night, and some $800 was returned at the box-office. It was given out that she was ill from overwork.

I rode over in the car to the police court last Tuesday morning with a man who turned to me and asked: "Who was the 'kid' who sent me to the house of correction on a $5 fine last month?" I told him that the "kid's" name was Hall, but he did not appreciate the situation until he was brought before me an hour later, on a charge of drunnkeness and disposed of in the regular way.

"BIFF" HALL.

CINCINNATI.

His Excellency and Other Attractions—Modjeska's Company Gets a Vacation.

[*Special to The Mirror.*]

CINCINNATI, Feb. 3.

The Grand was well filled to-night to welcome George Edwardes' company in His Excellency. The libretto is highly amusing, and of the kind that only Gilbert himself could turn out. Nancy McIntosh was cordially received. Gertrude Aylward as Nanna was fascinating and vivacious, and became a favorite at once.

At the Walnut, Cissy Fitzgerald winked her way into the heart of the big audience. She appeared in The Foundling, which was preceded by the curtain-raiser, The Man Upstairs. Underlined is Richard Mansfield.

Under the direction of Davis and Keogh, The White Rat began a week's engagement at Heuck's. It is a comedy-drama dealing with low life of New York city. Good houses will be the rule.

At the Fountain Square, Charles H. Yale's Newest Devil's Auction packed the theatre for the two performances yesterday. The receipts of The Passing Show here last week were the greatest in the history of the theatre.

At the Auditorium Charles Cowles, known as the Stranger in Hoyt's A Hole in the Ground, brought out The Country Merchant. It is a play very much akin to The Old Homestead, and will please the people. The success of the Auditorium has fully justified the entrée of this house into the ranks of the local places of entertainment.

Freeman's stock company this week is producing a new play by Ernest Stout called Venezuela, a result of the recent boundary dispute. The President has obtained possession of a map made from the survey of M. Sabon in the time of King George. This conclusively proves the unsoundness of England's claims and the President decides to interfere on behalf of Venezuela. A young West Pointer is despatched to South America to obtain possession of one of the cherished copies of the map. He has many and thrilling adventures in his quest of it, but success crowns his efforts and he is finally able to present it to the President. There are many interesting side plots involving the love affairs of the hero and his American sweetheart, whose hand is sought in marriage by the secret agent of the English Government in Washington, whilst a Venezuelan maiden seeks to divert the hero from his allegiance to his girl. Of course everything ends happily. The scenic effects are fine, one act showing the explosion of a United States steamship. The usual vaudeville programme is dispensed with this week. The company is most industrious and hard-working, and it is a pleasure to know that their efforts are appreciated. Venezuela will draw good houses. The stock company will close its season at the end of two weeks, after which combinations will be booked.

Madame Modjeska is still at the Burnet House, and while the physicians have no doubt that she will recover, they have forbidden her leaving the hotel for fully three weeks. Early last week the decision was reached to give the company a vacation during Madame's illness and accordingly they were all given leaves of absence for four weeks on half salary and their expenses to New York. Franklyn Quimby and Stephen Wright, both of her company, were at once engaged for Freeman's Stock company.

Gertrude Aylward, who sings the part of Nanna in His Excellency, is a sister of Ed Alyward, the efficient treasurer of the Grand Opera House of this city. The brother and sister are holding a reunion this week as it is the first time they have met for twelve years.

Manager Rainforth of the Grand has gone to New York city on a business trip.

Billy Owens, the popular dramatic critic of the *Evening Post*, has suffered a sad bereavement. His venerable mother was burned to death last Thursday at her home in Somerset, Ky. Mr. Owens has the sincere sympathy of all his friends.

WILLIAM SAMPSON.

BALTIMORE.

Comic Opera at the Academy and the Grand—Other Bills—Coming Productions.

[*Special to The Mirror.*]

BALTIMORE, Feb. 3.

The presentation of The Little Duke by the Lillian Russell Opera company at the Academy of Music is upon a sumptuous scale. The scenery and costumes are rich and beautiful, and the company is fully equal to the demands made upon it by the libretto and the score. Next week, Hanlon's Superba will entertain both the grown folks and the little ones.

Ford's Grand Opera House was crowded with an audience that thoroughly enjoyed the first production in this city of The Wizard of the Nile, a delightful comic opera, the music of which is by Victor Herbert, and the book by Harry B. Smith. Frank Daniels is, of course, the centre of attraction, but not relying upon himself alone he has brought with him a company of superior merit, including quite a number of local favorites. Walter Allen was warmly welcomed, as he is a favorite of favorites here. The opera will be followed by De Wolf Hopper in Wang and Dr. Syntax.

Donnelly and Girard have a strong company this year and their entertainment at the Holliday Street Theatre, where they appeared in The Rainmakers, was a very enjoyable one. This is the first season they have appeared at the cheaper-priced house, but from a pecuniary standpoint they will probably be just as well off, as their business bids fair to be very large. With them are Ross and Fenton, Imro Fox, Nellie Lynch, Jessie Gardner, Florence Clarke, Grace Langley, Agnes Palmer and May Warren. The Derby Winner comes next week.

Olympia will give place to the Martinette Troupe of Acrobats in conjunction with the English Folly company.

The New York Monumental Stars return with a good variety company and make things bright and lively at Kernan's Monumental Theatre. Next week, the Harry Morris Entertainers.

The concert given by Ellen Beach Yaw, the young soprano with the wonderful range, at the Music Hall on Thursday evening was given under the patronage of a number of our society women and was heavily advertised. Notwithstanding this I don't consider that it was a pecuniary success. Miss Yaw has been heard here before, and her voice, while very remarkable, hardly possesses the quality that would cause one to desire to hear it often.

The Damrosch Opera season closed on Wednesday evening and on Thursday the stage of Harris' Academy of Music was occupied by James J. Corbett and his company in A Naval Cadet. Of course the play exists simply to show off Corbett; it has no other excuse. Mr. Corbett is seen to better advantage than when last here. He is slightly less stilted and talks rather more naturally.

McKee Rankin, who appears with James J. Corbett in A Naval Cadet, is an old acquaintance with Baltimore theatregoers. He was at one time a member of the late John T. Ford's stock company.

The oratorio of Moses will be presented complete for the first time here on Feb. 6 at Music Hall by the Oratorio Society, under the direction of Professor Pache.

The productions of the operas of Lohengrin, Siegfried, and Die Meistersinger by the Damrosch Opera company last week at the Academy were magnificent in every respect. They drew the refined musical element from all over the State, and I am glad to be able to state that the engagement was pecuniarily entirely satisfactory.

Max Alvary, who had never been heard here, created a sensation as Siegfried.

Trenton, a comedy-drama in one act, from the pen of John W. Albaugh, Jr., the popular manager of Albaugh's Lyceum Theatre, will be produced for the first time at the Lyceum Feb. 6. The scene of the play is laid in a colonial drawing room on the night that Washington crossed the Delaware. The cast includes Lizzie Hudson Collier, John Marshall, and John W. Albaugh, Jr. The performance will be given for the benefit of a well-known charity. Trenton will be followed by Lend Me Five Shillings, with an excellent amateur cast.

Max O'Rell's talk at Peabody Hall on Friday evening was bright and racy. His subject was "Woman," and the audience was largely female. They enjoyed what he said about them, though, judging from the way they received his anecdotes and quips.

On Friday evening the Lillian Russell Opera company will produce for the first time on any stage The Goddess of Truth, a comic opera in two acts, the book being by Stanislaus Stange and the score by Julian Edwards. The scene is laid in Roumania. Lillian Russell will appear in the dual role of the Goddess and the Princess Alma. The cast will include Fred Solomon, Joseph Herbert, Richie Ling, Alexis Ginko, Owen Westford, Rose Cook, Lillian Linden, Suzanne Leonard, Vira Rial, and others well known. The stage will be under the direction of Max Freeman, who is here now rehearsing the opera.

A Woman of War, a romantic military drama written by General Felix Agnus, editor of the Baltimore *American*, and M. Louise Malloy, of the staff of the same journal, will take to the road Feb. 17 under the management of William De Shelby. George D. Parker has been engaged to play the part of Major Duval, the part he played in the original production at Albaugh's Lyceum Theatre in this city earlier in the season.

Bluff King Hal, a light opera, written by Manager Charles E. Ford, will be presented very soon by the Paint and Powder Club. Extensive preparations are being made for the production, which will be on a lavish scale. The opera will be taken by the club to Philadelphia and Washington.

That the public cannot always be handled as the manager would like is evidenced by the fact that the box office at Starr's Academy of Music had to refund a good many hundred dollars to patrons who had purchased tickets for the performance of Die Walkure on Tuesday evening, and who returned tickets because Lohengrin was substituted. The change was owing to the indisposition of Frau Catherine Klapsky.

John Marshall is in the city and will remain until after the production of Trenton.

Frank Connelly, late business manager of the Gladys Wallis company, is working on a big athletic exhibition which he expects to give in the near future.

Students from the Johns Hopkins University impersonated the knights, peasants, etc., in the Damrosch productions. The result was that the retainers, who are usually mis-shapen and awkward, looked as well as the principals.

The Foyer Dramatic Club gave a reception at their new home, opposite Harris' Academy of Music, on Thursday evening. The boys have a fine place and deserve credit. Their reading room is supplied with current literature, THE MIRROR occupying a prominent place.

Ed Marble is writing a play for McKee Rankin, in which Mr. Rankin will star next season under the management of William A. Brady.

HAROLD RUTLEDGE.

BOSTON.

German Opera Season Auspiciously Opened—Theatrical Gossip of the Hub.

[*Special to The Mirror.*]

BOSTON, Feb. 3.

At last the opera season has begun, and for four weeks all Boston will go music mad.

The Boston was crowded to-night with a fashionable audience when Lohengrin was given a capital presentation by the Damrosch company. The engagement promises to be a great success, but the artistic event of the fortnight will be the production of The Scarlet Letter, Mr. Damrosch's own opera, next week.

Pete Dailey and The Night Clerk has returned to Boston for a week's engagement. The Bowdoin Square was crowded to-night, and indications are that the engagement will be as successful as the original one was at the Hollis Street Theatre. John G. Sparks and Jennie Yeamans still give capital support to Mr. Dailey, and Nellie V. Parker, a Boston girl, is also with the company.

The long-expected season of Gilbert and Sullivan operas at the Castle Square was opened to-night with a revival of Iolanthe, which was given in splendid style for the first time since 1882 when Dixey revived it at the Globe. If Manager Ned Rose gives the succeeding operas as well as this one was given to-night the success of the season is certain.

When Ward and Vokes were on the vaudeville stage they were among the most popular teams to come to Boston, and now that they are among the stars their popularity is even greater. The Columbia was packed to-night at the first performance here this season of A Run on the Bank.

The Shop Girl is still playing to large business at the Hollis Street Theatre and this will be the concluding week of the engagement. Bertie Wright has made a most emphatic success, and I should not be surprised to learn that he had decided to stay in America. He has made a hit, and so has Connie Ediss.

This is the last week of Francis Wilson's month's stay at the Tremont, and his revival of The Merry Monarch will be continued throughout the week. The piece is revived in capital style, and the star is as droll as ever. Lulu Glaser also makes a hit.

Mrs. Caroline Miskel-Hoyt is in the last week of her engagement at the Park, where A Contented Woman has been uniformly successful. The Strange Adventures of Miss Brown will be the following attraction.

Audiences as large as the Museum can hold continue to be the rule. The hit is the greatest of the season, and The Prisoner of Zenda is being sold out weeks ahead. Sothern might well stay in Boston for months to come.

The first of the suits brought by the members of the defunct stock company of the Grand Opera House company was tried in the Municipal Court last week. Annie Clarke, Kate Ryan, and Arthur Forrest sued Nathan B. Goodnow, the manager of the house, for breach of contract, and proved their case so conclusively that they were awarded verdicts. Miss Clarke recovered $750, Miss Ryan $450, and Mr. Forrest $800 their salary for the remainder of the period their contracts had to run when it was broken by the manager's disbanding the stock company and closing the theatre last November. Mr. Goodnow has taken an appeal to the Superior Court.

Mr. and Mrs. Jean F. Selinger gave a reception in honor of Mrs. Caroline Miskel-Hoyt last week.

Fannie Johnstone has left the Little Christopher company. She may go to Paris for a course in vocal culture.

The indictment against John H. Laskey, who was connected with the Floating Palace Theatre in South Boston, has been nol prossed by the attorney. He was charged with obtaining $1,000 under false pretences.

George W. Wilson is having a four weeks' vacation while Denman Thompson plays the leading part in The Old Homestead in Philadelphia.

A verdict of $3,000 has been ordered for the Eaves Costume Company against John F. Reynolds and C. B. Rich. This was on action of contract against the sureties of a bond given by Edward E. Rice for his release out of custody on mesne process, there being an alleged breach of the conditions of the bond. The verdict ordered by Judge Hammond was for the full amount of the bond.

The Massachusetts Horticultural Society proposes to sell the Horticultural Hall building and move to a new location. There is some talk of organizing a syndicate to remodel the building into a theatre, but its downtown location is unfavorable to the scheme, and I doubt if it amounts to anything more than talk.

Peter F. Dailey is to have a new play next season in accordance with his plan to give a new play every year. So this week is the last of The Night Clerk in Boston.

Florence Oberg left Boston to-night for New York, where she will complete the rehearsals for her coming tour. Harold MacDonna has been engaged for leading support.

Miriam O'Leary Collins will be seen in her old part in Rosedale when that piece is given at the Grand Opera House, 18, in aid of charity.

The feature of the second week of the engagement of the Tabers at the Hollis Street will be the production of Henry IV. for the first time here in twenty-five years.

When E. H. Sothern comes to Boston each year he does something in aid of the Vincent Hospital, in which he is greatly interested. The matinee performance of The Prisoner of Zenda is to be in aid of the hospital.

Georgia Cayvan is visiting friends in Brookline, having come on to attend the Cadet theatricals.

Boucicault and Martinot came back to the Bowdoin Square 10 for a revival of Harbor Lights. William H. Lytell has joined the company.

Diamond studded teeth have been the talk of the town this week. Zara de l'One of The Shop Girl has flashed two in view of the patrons of the Hollis Street, and Frank Stone of Austin and Stone's carries one concealed behind his moustache. Jennie Yeamans says that she can find better use for all the diamonds that she has than setting them in her teeth.

William Harris has left Boston for a brief trip West. On his return he will take charge of the Garrick, New York.

Joseph C. McGarvey, formerly connected with the business staff of the Bowdoin Square, has issued a circular thanking his friends for their inquiries during his recent illness. He has fully recovered.

G. E. Lothrop has returned to Boston from a trip to the West.

Edward Rice, who has assumed the management of the Little Christopher company, arrived in Providence, R. I., last night, and, at the conclusion of the opera, gave the company a complete shake up. Rice expects to have new talent in place of those dropped, so that the company will go on as usual.

Rumor has it that the Grand Opera House may be reopened under a new management for continuous performances.

William Harris told me this strange incident the other night: "Less than two weeks ago I was in my office in the Boston Museum when a gentleman entered who was evidently a clergyman. He introduced himself and told me that he had written a comic opera, which he was very anxious to have me read. I told him I would do so, and he departed. Now comes the strangest part of the story. Both the music and the libretto were excellent, and I have not the slightest doubt but that I shall produce it next season. It is unquestionably the best effort of the kind that I have ever read. Of course the author's name will be concealed, owing to his position; but I haven't the faintest doubt of its success."

John W. Luce is doing capital press work in advance of the opera season at the Mechanics' Building.

Maze Edwards is the prime mover in the bicycle show which is to be given in the Mechanics' Building Feb. 15 to 22.

Frank N. Scott is doing the dramatic department on the *Standard*.

The 300th night of the opera season at the Castle Square was a gala event. Acts from The Bohemian Girl, Olivette, and Il Trovatore were given, and all the principals of the company were heard in solos.

JAY BENTON.

PITTSBURG.

An Everyday Man, Frederic Bancroft's Magic, Saved From the Sea and Coming Attractions.

[*Special to The Mirror.*]

PITTSBURG, Feb. 3.

Sol Smith Russell opened at the Alvin Theatre to-night to a very large audience, producing An Everyday Man and Mr. Valentine's Christmas. The Rivals will be given the latter part of the week. Della Fox follows in Fleur de-Lis.

At the Duquesne Theatre Frederick Bancroft, in his spectacular prsduction of Magic, began an engagement to a well filled house, it being his first appearance here. Next week, Walker Whiteside in repertoire.

The Sages, hypnotists, continue at the East End Theatre this week.

Shaft No. 2, headed by Frank Losee and Marion Elmore, was the attraction at the New Grand Opera House. The advance sale for the week was large. The American Extravaganza company in Sinbad follows.

The Bijou was crowded to-night to witness Saved From the Sea. Devil's Auction next week.

W. J. Fielding is here looking after the interests of Manager Henderson.

Nat Goodwin will play a return engagement at the New Grand Opera House this season, presenting In Mizzoura.

The fourth complimentary benefit for the West Penn Hospital will be given the afternoon of 7 at the Alvin, and will be participated in by all the companies in the city this week.

E. J. DONNELLY.

PHILADELPHIA.

Closing of the Sparrow Company—Budget of Current Attractions—Fernberger's Notes.

[*Special to The Mirror.*]

PHILADELPHIA, Feb. 3.

Trilby has had a phenomenal success in this city, opening week at the Chestnut Street Theatre, $12,890.50; second week, 10,670; then removed to the Park Theatre for two weeks, receipts $8,158 and $6,851; and again moved back to the Chestnut Street Theatre last week, where it remains until Feb. 15, when it will be sent to Chicago for a three weeks' stay.

Olga Nethersole's two weeks' engagement at the Broad Street Theatre has proved a pecuniary success. For her farewell on Saturday evening Miss Nethersole appears in Dumas' Denise. John Drew follows Feb. 10, two weeks; E. H. Sothern 24, three weeks. Madame Duse and Joseph Jefferson are the latest bookings at this house.

Denman Thompson has been suffering from the grip the past week, but, by the aid of doctors and Turkish baths, Denman is himself again, and played his second week to over $11,000 at the Chestnut Street Opera House, remaining this and next week with immense advance sales. De Wolf Hopper follows Feb. 17 for two weeks, opening in Dr. Syntax, with Wang for second week.

Sunshine in Paradise Alley is the title of the new play by Denman Thompson and George Fryer, to be produced at the Fourteenth Street Theatre, New York, March 30, for a run. The play is a picture of New York life, introducing many specialty acts. The music has been specially written for the piece. Among the songs is one called "Erastus on Parade," dealing melodiously with a cake-walk incident.

For the season of 1896-97 Denman Thompson will play but one engagement of seven weeks, The Old Homestead opening in Boston Sept. 7, after which he retires and Archie Boyd will take his place as Uncle Joshua.

Thomas A. Hall, well known in this city, and at one time manager of the Walnut Street Theatre, is now with Olga Nethersole as stage manager for the Frohmans.

The jolly musical comedy, An Artist's Model, is booked for a two weeks' term at the Chestnut Street Theatre Feb. 17.

The two weeks' engagement of Robert Hilliard at the Walnut Street Theatre is a brilliant success. The Littlest Girl and the jolly comedy, Lost—24 Hours made genuine hits, attracting our best society. Mr. Hilliard is a welcome addition to the list of prominent and paying stars. Northern Lights follows Feb. 10; Stuart Robson 17.

Edward E. Kidder's romantic drama, Shannon of the Sixth, will shortly have a hearing in this city.

This is the twelfth and last week but one of the Himrich Opera company at the Academy of Music. To-night Lohengrin, was sung with Madame Materna as an additional attraction Lucia, Cavalleria Rusticana, and Barber of Saville are comprised in this week's repertoire. On Thursday evening, in place of Himrich's orchestral concert, William Tell will be given at reduced prices, viz., 25 cents to $1.50. Viola Bucksweiler Grau, the fifteen-year-old child pianist, having been engaged for the concert, will appear and play Weber's Rondo Brilliant between the first and second acts of the opera, and Chopin's Second Nocturne between Acts II. and III.

The War of Wealth opened to-night at the Park Theatre to a large audience. The play has been rewritten and strengthened since its original production in this city. The cast includes Laurence Henly, A. S. Lipman, Joseph Wheelock, Fanny McIntyre, Ben Cotton, John B. Maher, Malcolm Williams, Belle Bucklin, Laura Booth, Marion Earle, Fred Jerome, and Thomas A. Wise. A Trip to Chinatown comes Feb. 10, Peter Dailey in The Night Clerk 17, The New Boy 24.

Frank Nirdlinger, business manager of the Broad Street Theatre, can now sing "Baby Mine," being the happy father of his first born, a boy.

The Jilt, handsomely produced, with Mrs. Dion Boucicault in her original character of Kitty Woodstock, is a special attraction this week at George Holland's popular Girard Avenue Theatre. Harry Davenport plays Myles O'Hara, aided by Mamie Gilroy, Harry Mainhill, Edwin Middleton, Fred Mower, John McArdle, William Verence, and Miss Linthicum. House crowded and everybody delighted. The Sea of Ice for week Feb. 10, The Deacon's Daughter Feb. 17.

Margaret Dale, a youthful and pretty actress in the Girard Avenue Theatre, appeared, with the consent of Manager Holland, for three nights last week at the People's Theatre, supporting Charles A. Gardner in Fatherland, as Mr. Gardner's leading lady. Eleanore Perry was suddenly taken ill. Miss Dale enacted Rhoda with three hours' notice, and proved her histrionic capability.

Aug. S. Pennoyer, the well-known theatrical manager, died at his home in this city of pneumonia Jan. 30, aged sixty-seven years. His funeral took place Sunday afternoon and was very largely attended by the profession.

Oliver Twist, with George Learock as Fagin and Martha Ford as Nancy Sykes, aided by the sterling actor, Robert Wilson, and a strong stock company, is a notable production this week at Forepaugh's Theatre, with new and elaborate scenery, attracting deservedly large patronage. Frank Harvey's latest success, Sins of the Night, will be produced Feb. 10. Jacob Litt having purchased the right of production. Miss Margaret H. Elliott, assisted by M. Pol Plancon, of the Metropolitan company, will give a concert in the foyer of the Academy of Music afternoon Feb. 13.

James J. Corbett, aided by McKee Rankin and a good acting company, opened to-night at the People's Theatre in A Naval Cadet, after playing the week of Jan. 20 at the National Theatre. Corbett is improving as an actor, and the entertainment throughout proved pleasing and entertaining. The White Slave follows Feb. 10.

A rumor, apparently without any foundation, is that we are to have another new theatre on the old Wyeth property, on Walnut Street, west of Broad.

The injunction suit of Estelle Johnston versus Olga Nethersole and Nixon and Zimmerman regarding Carmen, that was to have been argued Jan. 30 before Judge Dallas in the United States Circuit Court, has been postponed until Feb. 4 on application of the attorney for Mrs. Johnston, who claimed he had not had sufficient time to compare the plays and pick out the parts that were pirated from the work of his client.

Human Hearts is at the National Theatre this week. Down in Dixie Feb. 10. Great Diamond Robbery, 17; Bonnie Scotland, 24; Joseph Ott in The Star Gazer, March 2.

Hoss and Hoss, with Mark Sullivan and Joseph Conyers, aided by a company doing excellent specialty acts, is the attraction for week at the Standard Theatre. Land of the Midnight Sun follows, Feb. 10.

The Eleventh Street Opera House has returned to old time minstrelsy with Frank Dumont's Minstrels. Their burlesques on the latest sensations are a special feature.

Charles Bloomingdale, Jr., editor of *Footlights*, a local dramatic and society journal, is establishing a bright paper, and credits THE DRAMATIC MIRROR for many of its interesting items. By the way, Mr. Bloomingdale improved the first act of the comic opera, The Sparrow, was promised $125, and has the amount yet open on his books.

At the Academy of Music the Damrosch Opera company appear Feb. 20-22, and the Metropolitan Opera company follow March 9 for week, giving eight performances.

Daisy Dixon retires from the cast of Robert Hilliard's Lost—24 Hours company on Saturday evening. She will soon be married to E. Fox Leonard.

M. Rivarde, violinist, is to give an entertainment Feb. 22 at Odd Fellows' Temple.

The comic opera company presenting The Sparrow closed their disastrous season Feb. 1, but may go out on the road on the commonwealth plan.

S. FERNBERGER.

ST. LOUIS.

Potter and Bellew, Town Topics, and The Struggle of Life—Notes.

[*Special to The Mirror.*]

ST. LOUIS, Feb. 3.

Mrs. James Brown Potter and Kyrle Bellew commenced an engagement at the Olympic Theatre last night appearing in Charlotte Corday. Mrs. Potter in the title-role gave proof of dramatic ability, while Mr. Bellew was seen to advantage as Jean Paul Marat. Camille and She Stoops to Conquer will be given during the week.

A large audience witnessed the first performance of The Span of Life at the Grand Opera House last night. The company is very strong, and the scenic and mechanical effects are fine, especially in the light house scene and the bridge of living human beings.

Wood and Sheppard presented their new farce comedy, Town Topics, at the Hagan Opera House, commencing with yesterday's matinee. Two big audiences saw it yesterday. The company is good, and includes a number of well-known farce comedians.

Walter Sanford's The Struggle of Life drew two very large audiences to Havlin's Theatre yesterday. Some realistic stage pictures are presented, and the company is a thoroughly balanced one.

The Rentz-Santly Novelty and Burlesque company are at the Standard Theatre this week, and their two opening performances drew big audiences.

The St. Louis Lodge of Elks held a stag party last Thursday night in their rooms in the Hagan Opera House building. The programme was long and diversified. Later in the evening members from the theatrical companies in the city put in an appearance and added to the programme. Refreshments were served during the evening.

Manager John H. Havlin showed what a big heart he possesses by signing a deed of gift for the lease of Havlin's Theatre to his daughter, Katherine Havlin, who will be married in a few days, as a wedding present. It reads: "In consideration of the sum of her love and affection."

The gift is a valuable one, as the lease was originally for a term of thirty years, and has still fifteen years to run. Mr. Havlin will still retain the management, with William Caren as the acting manager, but the net profits will be turned over to Mr. Havlin's daughter. The property pays handsomely, and its value is rapidly increasing.

Colonel Robert G. Ingersoll will lecture on "Foundations of Faith," at the Olympia Theatre on Sunday night, Feb. 16.

The benefit given to Florence Rockwell by James O'Neill and her St. Louis friends packed the Grand Opera House to the doors last Friday night. Hamlet was given, with Miss Rockwell as Ophelia. It proved to be the best of her characterizations, and her acting in the mad scene was so fine that she received a curtain call and numerous floral offerings.

W. C. HOWLAND.

WASHINGTON.

The Bostonians, Northern Lights, Roland Reed, The Derby Winner, Weber and Field.

[*Special to The Mirror.*]

WASHINGTON, Feb. 3.

The Bostonians present three operas during their week's engagement at Rapley's new National Theatre—A War Time Wedding, Prince Ananias, and Robin Hood. The first two have never been heard here. The week promises, from the excellent advance sale, to be eminently satisfactory. The opening to-night in A War Time Wedding discovers a very large audience, who warmly compliment the opera, and extend a most cordial greeting to Henry Clay Barnabee, William H. McDonald, Jessie Bartlett Davis, Helen Bertram Henley, Eugene Cowles, Harold Blake, George Frothingham, Jerome Sykes, Josephine Bartlett, Alice Neilson and others. Sol Smith Russell comes next.

Northern Lights, a decidedly interesting melodrama, and the motif of which deals directly with the Indian question, was received with great favor by a very large audience at Allen's Grand Opera House. The John Swift-wind of William Courtleigh was a distinctly prominent characterization. The cast is strong. Forty-five government soldiers from Fort Myer was an additional and effective aid in giving stirring and realistic completion to the interesting stage pictures. Robert Hilliard in Lost—24 Hours will follow.

Roland Reed's large constituency was out in full force to welcome The Politician once more to the nation's capital. Albaugh's Lafayette Square Opera House is filled, and the eccentric character comedian faced again an audience that was personally friendly. As the professional politician, General Josiah Limber, Mr. Reed was exceedingly amusing. Isadore Rush gave the favorite a close call for first place honors, and the support was creditable throughout. The Politician all the week. Rhea comes next.

The Derby Winner, the original racing drama, put on in excellent shape, fills Rapley's Academy of Music to-night, giving great satisfaction. The racing scene is realistic and the applause received well merited. The interpretating company is good. Bonnie Scotland follows.

Another of Weber and Field's organizations, the strong and popular Vaudeville Cards, is the attraction this week at Kernan's Lyceum Theatre, opening to a large house. Miaco's City Club company next week.

Signora Duse, the Italian actress, will commence her second season in America at Albaugh's Lafayette Square Opera House on Feb. 17, giving four performances. The plays in which she will appear in this city are Camille, Moglie di Claude (Wife of Claude), Cavalleria Rusticana, Casa Paterna (Magda), and La Locandiera (The Hostess).

Odette Tyler, although very sick, pluckily kept to her work during the past week with the Gay Parisians. She retired, however, from the company and cast Saturday night and goes to Asheville, N. C., for a lengthy rest. Her part of Marcella Phillard, the architect's wife, will in the future be played by Josephine Hall, Miss Hall' part of the Maid being given to Elaine Eilson.

During Sol Smith Russell's engagement at the National Theatre he will appear at the Wednesday matinee for the benefit of the Garfield Memorial Hospital, presenting An Everday Man and Mr. Valentine's Christmas.

The Bull Run Panorama building, which has been exhibiting the great war painting for years past, was sold at auction last week to John W. Thompson, of this city, for $41,700. The property contains 27,148 feet. What the ultimate purpose of the transaction is has not as yet been disclosed.

The topical song "Then I Woke Up," sung by Dan Daly in The Lady Slavey, was written by Philander Johnson, the funny man of the "Shooting Stars" column of the *Evening Star*.

JOHN T. WARDE.

CLEVELAND.

Katherine Germaine—Walker Whiteside's First Visit—On the Mississippi—Notes.

[*Special to The Mirror.*]

CLEVELAND, Feb. 3.

Katherine Germaine and a fine company are presenting The Fencing Master to a good house at the Euclid Avenue Opera House to-night. The opera will be given three more performances, and then John Hare, supported by Julia Neilson, Fred Terry and his own company, will be seen in comedy. Next week, Puddinhead Wilson.

Hamlet was played by Walker Whiteside at the Lyceum Theatre to-night. This is the first appearance of Mr. Whiteside in Cleveland, and he was accorded a hearty welcome. Lelia Wolstan as Ophelia shared the honors with the star. The repertoire for the week is Richelieu, Merchant of Venice and Othello.

Andrew Mack in Myles Aroon comes next week.

On the Mississippi, a play written by William Haworth, is the attraction this week at the Cleveland, and drew a large audience to-night. Bobby Gaylor and Sandow's Trocadero Vaudevilles will appear next week.

The Star Theatre was crowded afternoon and evening. W. H. Williams' Own company of vaudeville stars opening a week's engagement. A Jay Circus follows.

Manager Hartz announces the following coming attractions: Puddinhead Wilson, Olga Nethersole, 10-12; Stuart Robson, the Holland Brothers in A Social Highwayman, The Fatal Card, Henry Irving, The Shop Girl, Effie Ellsler, Francis Wilson, E. H. Sothern, Sarah Bernhardt, and the star cast in The Rivals.

Minnie Maddern Fiske is booked for a return visit to the Lyceum, and will undoubtedly play to big business.

A Naval Cadet, with James J. Corbett, is underlined for the Lyceum Theatre this month.

WILLIAM GRAFTON.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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The Largest Dramatic Circulation in America

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AMERICAN.—BURMAH, 8 P. M.
BROADWAY.—AN ARTIST'S MODEL, 8:15 P. M.
EMPIRE.—A WOMAN'S REASON, 8:15 P. M.
GRAND OPERA HOUSE.—THRILBY, 8 P. M.
GARDEN.—CHIMMIE FADDEN, 8:15 P. M.
HOYT'S.—A BLACK SHEEP, 8:30 P. M.
HERALD SQUARE.—HEART OF MARYLAND, 8:15 P. M.
HAMMERSTEIN'S OLYMPIA.—EXCELSIOR, JR.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8:15 P. M.
LYCEUM.—THE BENEFIT OF THE DOUBT, 8:15 P. M.
NEW STAR THEATRE.—KERRY GOW, 8:15 P. M.
PALMER'S.—THE SQUIRE OF DAMES, 8:15 P. M.
SANFORD'S.—THE FATAL CARD.
TONY PASTOR'S.—VAUDEVILLE.

BROOKLYN.

AMPHION.—THE COUNTY FAIR.
COLUMBIA.—MADAME SANS GENE.
MONTAUK.—JULIA MARLOWE TABER.
PARK.—RHEA.

HOBOKEN.

LYRIC THEATRE.—CHARLES A. GARDNER.

TO ADVERTISERS.

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THEATRICAL CONTRACTS.

THE recent decision by the Court of Appeals of the case of SMITH versus ROBSON has again brought into discussion the subject of contracts between managers and actors. The facts in this particular case have been fully detailed in these columns, and are understood by everybody interested in such agreements. But the subject is so important that THE MIRROR this week presents a series of interviews with lawyers, managers, and actors qualified to express themselves upon its various phases.

There is no doubt that a certain class of actors—persons who have as little regard for their art as they have for the interests of the managers who give them employment—and a certain class of managers who are selfishly speculative and have no aim beyond buying and selling—and who are chiefly interested in selling—have in combination brought about a state of affairs deplorable in any business that has to do with art. They have on one hand or the other at moments discredited the honest, earnest, fair-dealing and conscientious who finally in management and in acting and other relative associations leaven the stage in all its correlative relations and its public attitude. There are, in fact, so many of the honestly active and the legitimately concerned in the two great branches of the theatre that their influence must inevitably rescue the institution even from the influences of the dishonest in the directing branch who prey upon actors and public alike, and the conscienceless among performers who by habit or inability work harm to the better-intentioned and the able.

The views presented in THE MIRROR this week are instructive and suggestive. The legal aspects of the question are given clearly by able lawyers. The managers interviewed advance interesting ideas and base them on experiences that have been educational. The actors who talk give valuable opinions from their view-points.

The theatrical business as a business is generally conducted with laxities which no other system of enterprise could survive. On the whole, it represents evidences of good faith between those variously concerned in it that make for its general success in spite of a lack of detailed attention that no other endeavor involving great capital could stand. This proves that the mass of those engaged in the business of the stage are reliable and able in their respective lines of effort.

But there exists a certain indefiniteness and uncertainty in the matter of contracts that should be resolved to definiteness and certainty, and the best thought of the most reliable persons engaged on both sides of the curtain should be given to the solution.

The principal idea in at least one of the interviews published this week is that equity, and not barren legal determination on disputed grounds of agreement, should be the essence and the end of all dealings between managers and actors. If all who seek equity would do equity, nothing beyond this would be required. But dishonesty and bad faith should be rooted out on both sides, and a clear, fair and easily interpreted form of procedure as between manager and actor that would discourage litigation and make bad faith odious should be formulated and enforced.

A PESSIMISTIC ARTIST.

In a letter which has been given to the press Mr. MANSFIELD laments the decadence in popular taste for serious art.

"If you analyze the success of this play or that star," he writes, "you will generally come upon snobbery or the prostitution of art to a degraded taste. Three elements possess a strong draught: indecency, show, and snobbery. Stern, rigid art, an honorable devotion to its best principles, has but few followers."

Mr. MANSFIELD seems to be addicted lately to pessimism. And yet his own experience furnishes a refutation of his statements respecting the present condition of theatrical taste. He has pursued art honorably and devotedly and he is winning the substantial reward that follows adherence to such a policy when it is backed by intelligence and talent.

There is always a mob that is attracted by the elements in public amusements that Mr. MANSFIELD points out; but the tendencies of the mob are invariably in those directions. They are not different to-day than they have always been. The inclinations of the vulgar, the ignorant and the frivolous, therefore, prove nothing and are not to be taken seriously into account in discussing the signs of the times.

There are more intelligent, discriminating and well-informed people in this country now than at any time in its history. The trouble is that too many men engaged in management blindly ignore their existence. If the theatre as a whole is dominated by the mob it is because managers appeal to the mob, and repel from their doors the vast reliable, substantial classes whose support is essential to permanent success.

THE MIRROR constantly receives evidence corroborative of the view it takes of this subject. If managers sought and deserved the patronage of the intelligent classes the great majority of whom they have alienated from theatre-going there would be a degree of steady prosperity in the theatre world hitherto undreamed of.

ART AND SPECULATION.

THE *doyen* of dramatic critics, WILLIAM WINTER, in reviewing a play produced at one of our theatres a short time ago, referred to the policy of the house in question as not having been characterized at any time "by that conscientious intellectual purpose and that scrupulous consideration for the public good which ought to prevail in the administration of the arts."

Mr. WINTER makes the mistake of supposing that the promoters of the theatre in question have anything to do with the arts, or that artistic purposes are in the slightest degree contained within the scope of the management's aspirations.

It is here that speculation, pure and simple, comes in.

"Mere shop-keeping cannot be expected to interest the community," adds Mr. Winter, "otherwise than as one form of contemporary industrial labor."

He is quite right; but shop-keeping, theatrical or otherwise, is in itself a reputable and useful occupation: whereas, in the wake of theatrical speculation there stretches a line of disappointment, demoralization, and disaster.

CURIOUSLY EXPRESSED.

THE chagrin of some of THE MIRROR's daily contemporaries when—as is frequently the case—they find on Tuesday that this paper has outstripped them in giving publicity to important matters of professional news finds sometimes curious expression. A case in point was the way in which they saw fit to reprint the facts, first and exclusively given in these columns, of LILLIAN RUSSELL's change of management for next season and of MARGARET MATHER's arrangement to star under Mr. FRENCH's direction.

One of the leading dallies endeavored to explain its remissness in gathering the news by asserting that our publication was "premature"; another referred to it as having been "rumored in theatrical circles yesterday"; a third printed both pieces of news as though they had never been printed before. In brief, every device of evasion was employed to get around the fact that THE MIRROR had again beaten its esteemed contemporaries in collecting important theatrical intelligence.

We dare say that the same thing will occur this week, as several important pieces of theatrical news of general interest appear exclusively in the present issue. The matter is not unusual, to be sure, but it is, perhaps, of sufficient interest to our readers to call for occasional comment.

PERSONALS.

MODJESKA.—The many friends of Madame Modjeska, an admirable woman and a charming actress, will read with pleasure in THE MIRROR this week that she is recovering from her serious illness in Cincinnati.

KIPLING.—Rudyard Kipling is said to be writing a play, the heroine of which is a nautch girl.

BERNHARDT.—The mosaic poster of Sarah Bernhardt which is attracting attention about town is by Cheret.

FISHER.—Charles E. Fisher is one of the few actors who have a fad for accumulating old playbills. He has a rare collection in which he takes great pride.

HOYT.—Charles H. Hoyt is making speeches nowadays as Richard Mansfield. Mr. Hoyt's remarks, however, are usually modest and sane. Last week in Boston he came before the curtain during a performance of A Trip to Chinatown and said that the enduring vitality of that play was due wholly to Harry Conor, the inimitable Welland Strong.

KEENE.—Thomas Keene recently lectured to the students of the Seattle (Wash.) College.

BAKER.—Mrs. S. A. Baker, who is a member of the Thomas Keene company, celebrated her seventy-eighth birthday on Jan. 26.

MACNEILL.—Katherine MacNeill, the contralto, is in Chicago, where her time is filled with engagements to sing at fashionable musicales. She sang at the Auditorium in the Scotch concert given on the anniversary of Burns' birth—the third year she has participated in that celebration. Miss MacNeill will remain in Chicago until Spring when she will return to New York to effect an engagement in a Summer comic opera company.

BERNARD.—W. R. Bernard, of Roland Reed's company, came over from Philadelphia on Friday to spend the day in this city. "Next week we start on a journey that will keep us absent from New York for twenty weeks," he said, "so I ran over just to bid it good-bye."

BELMONT.—Anna Belmont has been temporarily transferred from the John Drew company to Too Much Johnson. Miss Belmont left yesterday for Newport, where she will join the latter company.

COPPÉE.—Another English version of Francois Coppée's poetic play, For the Crown, has been made, and will be produced shortly by Forbes Robinson in England.

POTTER.—Paul Potter is in Paris, and it is said that he has arranged with Henri Cain to make a comedy opera out of Trilby. The piece, it is said, will be seen in Paris within the next three or four months, most probably at one of the boulevard theatres.

GREET.—William Greet has sold his lease of the Avenue Theatre, London, to a syndicate.

DAVIS.—Jessie Bartlett Davis was taken suddenly ill on the night of Jan. 24, while playing Robin Hood at the Lyceum Theatre, Rochester, N. Y., and was forced to leave the stage. For a time it was thought she was dying. Hard work is ascribed as the cause of her collapse. She has recovered since.

COLLINS.—Lottie Collins will play the title role in the latest London musical play, The New Barmaid.

STEPHENS.—Mrs. Jane Stephens, who died in London two weeks ago, was eccentric to the last degree. She left strict orders that her body should be cremated. "Granny," as she was known, was the original Mrs. Willoughby in The Ticket-of-Leave-Man. She was in the first London production of Boucicault's Hunted Down in which Henry Irving made his London debut.

LETTERS TO THE EDITOR.

A CLERIC'S CRITICISM CRITICISED.

NEW YORK, Jan. 28, 1896.

To the Editor of The Dramatic Mirror:

SIR,—In the February *Forum* the Rev. Thomas P. Hughes, rector of the Church of the Holy Sepulchre, reviews at length "The Stage from a Clergyman's Standpoint." Mr. Hughes treats this subject from the conventional view-point of a clergyman. One must, indeed, admit his fairness; one, however, cannot overlook his errors.

Mr. Hughes is surprised at the drawing powers of The Gay Parisians, which he characterizes as "silly trash," "badly conceived in the plot," "poorly expressed in the acting." The Gay Parisians may have been trash, but trash of a most entertaining kind; it may have been faulty in plot—to Mr. Hughes—but he is alone in his opinion; the acting might have been improved upon, but in what particular roles, Mr. Hughes? The parts taken by Mr. Barrows, Mr. Ferguson, or Miss Tyler? Pray suggest worthier substitutes.

"It is difficult to understand," comments Mr. Hughes, "why certain beautiful comic operas have failed to draw for any length of time." He proceeds to instance Utopia, Limited, and refers to its "pleasing musical strains," its "attractive scenery," and its "real fun." The setting of Gilbert and Sullivan's opera was superb, its "real fun" was delicious—Gilbert is very delightful; but its "strains" were not musical—it was the Sullivan who had written too much, not the Sullivan of old. But the opera's chance of success was utterly destroyed by the poorness of the company; it was the Gondoliers over again. Rarely does one see such a company.

Mr. Hughes dives into the realm of forgotten productions to bring forth The Robber of the Rhine. This is considered by him another "beautiful comic opera." It was selected by Mr. Miner as one of the opening plays of his new Fifth Avenue Theatre." *The* opening "play," Mr. Hughes. "But it was a financial failure, being too good and refined for the ordinary playgoers." This is news.

The unfortunate costumes in current comic operas are "excessively immodest." An instance of the kind is found in The Wizard of the Nile. The chorus girls are "semi-nude," their womanhood is "degraded," the sensuous feelings of the audience are "appealed" to. What nonsense!

Mr. Wilson is said to have been the leading comedian in the "artistic opera" entitled The Sphinx, produced last Summer at the Casino. Mr. Wilson! Where was Edwin Stevens at the time? The shortness of The Sphinx's run is accounted for by Mr. Hughes because of "that deterioration of taste which is said to exist among the playgoers of the present day." The idea of The Sphinx was comic, but the fun was feebly developed; the book was the work of an amateur, and the music was a mere medley of echoes. With the author rests the blame; not with the public.

At Palmer's this interesting critic witnessed "some very poor acting in an excessively vulgar comic opera of which Miss Della Fox was the prima donna." Prima donna! Miss Fox in a short baby frock was "indecent, pitiable and revolting." Mr. Hughes was surprised that Mr. Palmer "did not insist upon some revision of the piece."

Howard's Aristocracy is considered by Mr. Hughes "a most unwholesome production." He refrains from "polluting the columns of this magazine by a description of the drama." "The whole performance was pitiable and contemptible." He regrets the failure of The Capitol. "A licentious production, such as Aristocracy, could draw thousands, while a reputable play like The Capitol was performed before empty benches." "Surely the pulpit should have something to say to this." It has, Mr. Hughes. Its worthy representative, the rector of the Church of the Holy Sepulchre, is not indifferent to "the immoral conditions of the theatre." By no means. Quite the reverse. In the current issue of the *Forum* he occupies ten pages, and proves himself a silly fool.

R. F. R.

AN EXPLANATION FROM MAUD DANIELS.

TROY, N. Y., Jan. 29, 1896.

To the Editor of The Dramatic Mirror:

SIR,—I want to thank you for your very kind notice in the issue of February 1, under the head of "Maud Daniels' Noble Deed." I believe, however, that honor should be given to whom it is due, and as I am not the deserving one I am anxious to present my disclaimer.

Annie Hayes (an actress), wife of E. P. Folsom, advance agent for Dan McCarty, died on the 23rd inst. in the boarding house of a Mrs. Tracy, No. 35 Beaver street, Albany, N. Y. An effort was made to have her husband take charge of her remains and provide for the interment. This he either refused or neglected to do.

When I heard the story, I went to Mrs. Tracy's and inquired whether arrangements had been made for the funeral, and whether provision had been made for the payment of the expenses. At that time I was informed that the Actors' Fund had been applied to and no answer received. It was then that I offered, in behalf of the Wilbur Opera company, to bear the expenses of the funeral, if no other means were at hand. Soon after I was informed by Mr. Soulier that the Actors' Fund had forwarded a check for the payment of the funeral expenses. Upon learning this, I did not collect from the members of the company the amounts subscribed by them.

Thus, you will see, the honor belongs to the Actors' Fund, and if the members of the Wilbur Opera company are entitled to any credit, it is simply for the disposition expressed by them to help if other sources failed.

I write at this length because I am fearful that some might charge me with having arrogated to myself that which belonged to others. Kindly set me right in this matter, and believe me to be,

Very sincerely yours,
MAUD DANIEL, Wilbur Opera Co.

THE FUND PAID FOR THE FUNERAL.

ACTORS' FUND,
NEW YORK, Jan. 28, 1896.

To the Editor of The Dramatic Mirror:

SIR,—In to-day's issue of your paper, on page fifteen, bottom of second column, I note an article under the caption, "Maud Daniels' Noble Deed." Justice to the Fund calls for a correction.

The Fund having received a telegram from Mrs. Tracy, of Albany, notifying this office of the death of Annie Hayes Folsom, I at once wired Corresponding Secretary H. P. Soulier, of the Leland Opera House, to investigate and spend the usual allowance for funeral, if a proper case. Mr. Soulier at once wired this office to forward money, which money was telegraphed immediately.

Yours very truly,
ADOLPH BERNARD.

GOSSIP'S LARGE RECEIPTS.

NEW YORK, Jan. 28, 1896.

To the Editor of The Dramatic Mirror:

SIR,—I find in to-day's MIRROR a statement repeated for the second time in your journal that Gossip, the play by Mr. Dietrichstein and myself, was a failure last year.

I feel it is hardly just that it should be put down as such. It pleased some of the critics and large audiences. Its receipts were for four weeks in New York during Lent $19,491.60; Holy Week, $4,747, and its next and last week in Boston the receipts were $6,955.

These statements can be verified at any time. This may not be great business, but I do not think it is poor business, and I know your motto is "fair play."

Yours very truly,
CLYDE FITCH.

COL. BROWN ACKNOWLEDGES A MISTAKE.

NEW YORK, Jan. 29, 1896.

To the Editor of The Dramatic Mirror:

SIR,—I find that I was in error when I stated that The Last Man was never acted at the Old Broadway Theatre. It was on Feb. 28, 1857, for the benefit of Henry Placide, on which occasion William Rufus Blake acted the title-role. I had (I thought) a complete file of the programmes of the old Broadway from the night it was opened to its closing, but on reference to them I see some one has abstracted several bills, and that was one of them, hence my mistake. Respectfully,

COL. T. ALLSTON BROWN.

AN ERROR CORRECTED.

WINSTED, Conn., Jan. 27, 1896.

To the Editor of The Dramatic Mirror:

SIR,—I would beg you to correct a statement in last week's issue of THE MIRROR. My comedy, purchased recently, An Anonymous Letter, is not by Richard Golden, but Echard Golden, author of Benedict Arnold and Hearts. By making above correction you will more than oblige.

Truly yours, WILL H. ST. JAMES.

THE USHER.

Members of the profession are constantly exposed to the operations of beats. Every deserving case that is brought to the attention of the Actors' Fund is promptly assisted, yet actors are forever wronging the cause of organized charity and permitting their own generosity to be imposed upon by the horde of generally unworthy mendicants that assail them with stage-door importunities.

They would show their charity in a more sensible and effective way by referring all applicants for pecuniary assistance to the Fund. If the applicants assert—as they often do—that the Fund will not aid them, actors may set them down either as liars or persons that are wholly without claim upon charitable consideration.

A man named Foster, or Frazer, has been going about in this city for the past few weeks obtaining alms from professionals. He pretends to be an assistant property man, but it appears that he has never occupied that position here or elsewhere, and that he is a fraud, pure and simple.

Some time ago he received a ticket to Boston from the Fund, having imposed upon its officers to that extent. He sold the ticket. An investigation was made and the fellow was discovered to be a swindler. Since then he has obtained donations of money from the Empire and Lyceum stock companies, besides getting considerable sums from a number of individual actors. Efforts are now being made by the Fund's officers to catch and prosecute this swindler.

The deserving suffer when rascals of this type are helped, and the best way for members of the profession to protect the interests of their own brethren who need and are entitled to help is to refer to the Actors' Fund every applicant for pecuniary assistance who approaches them.

✣

The Buffalo *Enquirer* does not understand why THE MIRROR frowned upon "the Nethersole kiss" in Carmen.

My contemporary will understand why, provided it gets an opportunity to witness the exhibition in question and provided Miss Nethersole continues to osculate in the same manner that she did during her recent engagement at the Empire Theatre

I assume, of course, that the Buffalo *Enquirer* possesses a sense of propriety, not to say decency, and that it has at least a mild conception of the duties of reputable journalism.

✣

The celebration of Mr. Stoddart's sixty-third anniversary on the stage was simple in form, but its public character made playgoers sharers in it, and I doubt whether the beloved veteran would have felt the tribute so deeply had the affair been marked by pomp and ceremony.

It is seldom nowadays that the public either finds or takes an opportunity to do honor to those players that have served it long and well. The delightful intimacies, the loyal affections that used to stretch across the footlights have passed away for the most part, unfortunately, and with them has gone a large part of the charm that the theatre once possessed for its devotees.

But Mr. Stoddart is an exception to the rule. One of the last of the old-time line of metropolitan actors he has retained, despite the changes that have occurred in the actor's relations toward the public during the past ten or fifteen years, his hold upon the heartstrings of the people in front, and there is little doubt that while his life continues to be spared, and while his strength enables him to remain in harness, he will occupy a warm spot in the hearts of all good New Yorkers.

✣

Duse and Bernhardt are not more dissimilar in artistic methods than they are in character and temperament.

Duse is the high priestess of modern natural acting; Bernhardt is the most brilliant living exemplar of theatricalism, pure and simple. Duse observes a consistent reticence respecting herself off the stage; Bernhardt is never happier than when she is turning her personality inside out for the benefit of the interviewer and to feed the curiosity of the public.

Bernhardt is undeniably clever, however, and she is a past mistress of dramatic diplomacy. A London paper illustrates this in the following paragraph:

Cornered by an indiscreet interviewer with the question, "What do you think of Signora Duse?" Bernhardt replied: "That clever Signora Duse! She is a great artist, and will become one of the greatest actresses of the modern stage. She is a true artist in sentiment, and has very largely the faculty of representing the truth without exaggeration. Oh, yes, Signora Duse will become great, very great." Could anything be more adroit? There is no disparagement, no criticism, only a bland assumption that Eleonora Duse is a promising beginner—a mere novice, whose achievements are all in the future. "I do not know," Sarah went on, "why Signora Duse has never acted in Paris. It is a great baptism." What exquisitely feline courtesy! To the interviewer it meant: "You see, she dares not meet me on my native heath;" while in her soul, no doubt, Sarah was saying: "Bah! No words of mine will either bring her to Paris or keep her away. Better play the beau role in seeming to invite her."

The only trouble about Bernhardt's opinion of Duse is that its subtle hypocrisy deceives nobody. The most striking evidence of what the Frenchwoman really thinks of the Italian is furnished in the fact that she added the roles of Cesarine and Magda to her repertoire during the past year.

✣

Bernhardt's business at Abbey's, by the way, has not equaled expectation.

The second night of her engagement there was a terrific drop in the receipts, I am told, and last week the houses, even at double the regular prices, were disappointing.

As a matter of fact, Bernhardt's engagements in New York since her first visit have been variable. Several drew phenomenal receipts, but one or two were frosts—notably that played at the Standard.

✣

Count Bozenta sends me a note from Cincinnati describing the condition of his wife, Madame Modjeska.

"Her general state is much better," he writes, "and there is no fear of immediate danger, according to the doctor's statements.

"I am afraid, however, that the malady will not be cured speedily, and that she will not be able to resume acting before the first of March.

"In any event I shall not permit her to play until I am satisfied that there will not be the slightest risk in it."

✣

Americans are not more addicted to cigar-smoking than Europeans, but their requirements in respect to the condition of their cigars are vastly different.

The European—especially the Englishman—wants his cigar as dry as an Autumn leaf. His usual test is to hold it close to his ear and pinch it. If it emits a crackling sound he considers it in fit condition for smoking. The American, on the other hand, prefers his weed "fresh" as possible. If it will bend without breaking it is in prime condition. Dealers are obliged to resort to artificial moistening to preserve the necessary freshness, for in our climate cigars straight from Havana become dry after two or three days' exposure to the atmosphere.

The national predilection of our cigar smokers is well known abroad. I picked up a paper from Cairo yesterday, and in a cigar store advertisement I noticed the words: "Green cigars for Americans a specialty."

The paper, by the way, was a copy of *The Sphinx*, printed in English. The editor and publisher is David Garrick Longworth—an American actor who used to be well known among our profession. He went with Edwin Cleary on his theatrical travels, and finally landed in Egypt, where he started this journalistic enterprise.

I am glad to say that *The Sphinx* is a brightly written, up-to-date paper, and that its advertising columns give ample evidence of prosperity.

✣

A dinner and special meeting of the New York Shakespeare Society took place at Morello's last Thursday night. It was decided that the society will not only complete the purchase of the Poe cottage and remove it to a plot of ground set apart by the city authorities in Bronx Park, but they will erect there a statue of the poet at a cost of $25,000.

Appleton Morgan, the society's energetic president, is taking a warm interest in the matter. He and the statue committee have already favorably considered a study for the statue made by William Ordway Partridge, the sculptor.

At the meeting referred to the Shakespeare Society formally selected THE DRAMATIC MIRROR as its official paper.

✣

In recent years there has grown up in this city a bevy of women journalists whose hysterical outpourings find a place in and, strange to relate, are paid for by second-class newspapers and magazines.

The world is not their oyster. Their particular blue point is the popular actress and opera singer. They manage somehow to scrape acquaintance with nearly all the prominent artists of both the dramatic and the lyric professions and the result is an endless outpouring of the most hysterical and the silliest rot that it is possible for the mind of man to conceive.

These women haunt the hotels of the stars in question, go into raptures over their most trivial actions and utterances, jot down every unconsidered trifle regarding them, tell what they eat, how long they sleep, what sort of powder they put on their faces, the length of time they stay in their bath, and a variety of other stuff equally absurd and uninteresting to persons of normal intelligence.

It is but fair to say that the objects of all these foolish attentions are not especially desirous of or pleased by them. Oftener than not they consent to be made ridiculous in the eyes of the community simply owing to the good-hearted but misguided idea that in permitting these scribblers to utilize them and the privacy of their daily lives that they are helping unfortunate and hardworking women to turn a penny. But I think the time has come to cry out against the infliction, and I do not believe that any self-respecting artist should consent, even from philanthropic motives, to be made a laughing stock by these pervasive and insistent "interviewers" and writers of nonsensical impressions.

THE PRISONER OF ZENDA REVIVAL.

For some time it has been hinted in various quarters that an unfriendly feeling had sprung up between Daniel Frohman and E. H. Sothern on account of Mr. Frohman's determination to produce The Prisoner of Zenda in New York. That there was not the remotest foundation for these stories is fully demonstrated by the following extract from a letter recently received by Mr. Frohman from Mr. Sothern:

"It is very odd, isn't it, that people will believe we desire each other's blood. I certainly would have liked to have been able to get The Prisoner of Zenda for next year, but I could not see my way to accepting the terms and the expense for a second season. I wish you every possible success with it. I should be a regular 'dog in the manger' if I didn't. I should be very glad to run on from Boston and assist you in the rehearsals."

"This," said Mr. Frohman yesterday to a MIRROR man, "will, I hope, put an end to all the silly talk of a quarrel. Mr. Sothern and I will continue to operate together in the future just as we have done in the past, except that Mr. Sothern will be his own manager. He will, however, play in the Lyceum Theatre under my auspices."

It is said, on good authority, that Mr. Sothern's share of the profits of this season's tour will amount to $50,000.

The Prisoner of Zenda will be revived at the Lyceum next Monday, Feb. 10. The cast will be as follows: Rudolf the Fifth and Rudolf Rassendyll, J. K. Hackett; Colonel Sapt, W. J. Le Moyne; Fritz Von Tarlenheim, Stephen Grattan; Captain Hentzau, Walter S. Hale; Detchard, Frazer Coulter; Bertram Bertrand, Fritz Williams; Marshal Strakencz, Charles Walcot; Lorenz Teppich, R. J. Dustan; Franz Teppich, Ferd. Gottschalk; Lord Topham, Mervyn Dallas; Toni, W. D. Hanbury; Ludwig, Ernest Tarleton; Josef, John Findlay; Michael, Herbert Kelcey; Princess Flavia, Isabel Irving; Antoinette de Mauban, Elita Proctor Otis; Frau Teppich, wife of Franz, Bertha Lassall; Countess von Strofzin, Alberta True; Countess von Riesberg, E. Downey. Katherine Florence will play Amelia in the prologue.

NEW THEATRE IN MONTANA.

The Nellie McHenry company opened the new opera house at Billings, Mont., on Feb. 4. The theatre cost $50,000. Previous to the erection of this theatre, companies playing in Miles City and Bozeman lost a night in traveling between the two places, but now that Billings has an opera house, they can break their journey by putting in an evening in that city.

A DINNER TO DODSON.

On Sunday evening at the Lotos Club a group of prominent members gave a dinner to their fellow-member, J. E. Dodson, of the Empire company. Mr. Dodson is very popular at the Lotos, and the affair was designed as an expression of the affectionate regard in which he is held.

Mr. Frederick Murray, one of the club's directors, presided. A delightful spirit of informality prevailed during the repast, and, although it was intended that there should be no speeches, the plan had to be departed from, as it was found there were too many at the board who desired to voice their admiration of the guest of honor. Mr. Murray feelingly referred to Mr. Dodson's personal qualities, and in the name of those present presented him with a loving-cup, without which nowadays no gathering complimentary to a member of the profession would be complete. In this case, at all events, the cup signified something.

Mr. Dodson responded in a graceful speech, in the course of which he referred appreciatively to the well-known hospitality of the Lotos, and what it meant to a stranger within our gates.

Bronson Howard followed with a tribute to the personal and artistic worth of the guest. He classed Mr. Dodson among the great artists whom it had been his good fortune to meet, and cited his modesty as one of the attributes of all great artists. Mr. Howard said that after working a year and a half on a play it proved to be a failure. "I did not put it on the stage," he said, "I put it in a drawer, but it differed from other failures only in that respect. In this play I wrote to fit the actors of the Empire Theatre company. It was the second time I had made an attempt of that kind. I tried it twenty years ago and the result in that case was equally unsatisfactory. But in writing the recent play Mr. Dodson did not bother me at all. In his case I did not have to keep in mind any individual peculiarities or characteristics. I could let his part shape itself, knowing perfectly well that whatever it might ultimately turn out to be Mr. Dodson would suit himself to it."

Mr. Howard concluded his remarks with the assertion that England might keep a slice of Venezuela provided she would leave us Dodson.

Speeches were also made by Mr. Branchi, the Italian Consul-General, H. W. Ranger and others. After the postprandial exercises were finished the diners repaired to the "crypt" as the cafe of the Lotos is familiarly called, where stories, songs and instrumental music beguiled the hours until midnight. Mr. Dodson, of course, was obliged to relate how Bill Adams and the Dook won the battle of Waterloo, and to give his unique rendering of "The Charge of the Light Brigade" in the styles of a dozen different reciters.

Those present were Bronson Howard, F. T. Murray, Harrison Grey Fiske, Edwin H. Low, H. W. Ranger, S. A. Cohen, Charles Lester, E. M. Scognamillo, R. M. Wilcox, H. C. Davis, J. J. Lapham, James Tolputt, A. L. Fennessy, E. H. Behrens, Consul General Branchi, J. H. Johnson, C. W. Lewis, J. D. Mitchell, E. C. Fuller, J. H. Eastwood, C. C. Hughes, H. N. Alden, T. B. Hughes, E. R. Case, and C. C. Starkweather.

PLAY MERCHANTS SURPRISED.

There is an amusing story connected with the new German farce, Der Rabenvater, which A. M. Palmer will produce shortly under the title of An Absent Boy. As is well known, the American rights of all successful German plays usually pass into the hands of two persons on this side of the Atlantic. Heinrich Conreid gets the pick for his Irving Place Theatre and Emmanuel Lederer, who represents here the German authors, also secures a copy for sale in the American market.

Last Fall when Al Neumann got back from his trip to Europe, he startled the long haired geniuses who assemble daily at lunch at the Cafe Fleischman by announcing gravely that he had secured a big play while abroad. He would not say what it was, so Mr. Conreid turned up his nose and looked incredulous. No one at that time had heard of the success of Der Rabenvater, and it seemed absurd, with all the wires laid by Messrs. Conreid and Lederer, that a play amounting to anything had slipped away from them. So Neumann was politely laughed at.

Some weeks later Mr. Lederer was looking over the regular theatrical bulletin published in Berlin, and he noticed that a new farce called Der Rabenvater was a great success. Surprised at not having received the MS. as usual he at once wrote to his agents in Germany asking the reason. They replied that the play had been secured for America by one Al Neumann, who had seen the play at its trial performance in a German watering place and who had instantly paid money down to secure it for the United States. There was considerable weeping and gnashing of teeth particularly by the gentleman who presides over the destinies of the Irving Place Theatre, for Mr. Neumann controls the German-American rights and if Mr. Conreid wants to play the piece he will have to ask permission of Mr. Neumann. Mr Neumann has made the adaptation himself.

HILLIARD'S SUCCESS.

The success of Robert Hilliard and his clever company in Lost—24 Hours was fully proven last week in Philadelphia, where he played his first return engagement of the season.

The business on his former engagement in October was so satisfactory that Manager Howe, of the Walnut Street Theatre, offered Manager Smyth a return engagement of two weeks, the first of which they have just finished and in which the orchestra on four nights was forced to go on to the stage to make room for the audience.

The prospects for the present week are just as flattering, and as the company is booked also for return dates in Pittsburg, Boston and New York, Mr. Hilliard should finish the season with flying colors.

SETTLED OUT OF COURT.

The suit brought by Al Hayman and Daniel Frohman for a dissolution of the copartnership between them and Edwin Knowles in the direction of the Columbia Theatre, Brooklyn, was settled out of court on Thursday last.

The terms of settlement were not made public, but it is understood that Mr. Knowles was bought out at his own price.

Mr. Knowles retired from the firm on Saturday, and will hereafter devote himself to managing the Park and Amphion Theatres. The Columbia will be run by Hayman and Frohman, who have engaged Harry Mann as resident manager.

A THEATRE DESTROYED.

The Opera House at Livingston, Mont., was burned on Jan. 30. The Joe Cawthorn company, which was giving a performance in the theatre at the time, escaped without damage to themselves or property.

PROFESSIONAL DOINGS.

Horace Ewing, who has been starring in Nei Burgess' play, The Widow Bedott, and who met with an accident some weeks ago in Amsterdam, N. Y., will resume his tour at Annapolis, Md., to-morrow (Wednesday) night. The company supporting Mr. Ewing includes C. F. Gibney, Bertram A. Marburgh, John N. Ostrander, George Hernandez, James A. Griffiths, C. A. Prince, A. Landrew, Albert Marsden, Mrs. Horace Ewing, Lydia Knott, Alberta Hadley, and Imogene Eberle.

Julia Romaine has been ill at Dayton, Ohio, but is happily on the road to recovery again.

Frenclyn Hurleigh left for Chicago last Saturday. He will manage George Riddle, who is to give a series of readings at Apollo Hall, in Chicago, to extend over a period of six weeks.

Frank Karrington has been engaged to play the leading role of Sins the night at Philadelphia next week, and on Feb. 24 will succeed W. S. Harkins as leading man in The Land of the Living, opening in Chicago.

Harold Walsh, the six-year-old son of Jack Walsh, has made a pronounced hit as Algie in A Woman's Reason at the Empire Theatre.

Manager Litt will give an elaborate production of The War of Wealth at the Star Theatre next Monday. He is getting up special scenery, and 200 persons will be employed as auxiliaries. The cast includes Lawrence Hanley, Joseph Wheelock, A. S. Lipman, Thomas A. Wise, John B. Maher, Ben Cotton, Malcolm Williams, Fanny McIntyre, Laura Booth, Belle Bucklin, and Marion Erle.

Sidney Cox has been engaged by Herman Tanner to act as the business manager of the Tanner Opera company.

The Chicago Marine Band, under the leadership of T. P. Brooke, is giving a series of concerts at the Schiller Theatre, Chicago, with such success that the house is packed every night.

William Calder has established offices at 1570 Broadway, New York.

Susie Kirwin will head an opera company, under the management of A. L. Wilbur, which will open next September and appear in the same theatres the Wilbur Opera company played in.

May Massoney, wife of N. H. Moulton, is seriously ill at her mother's home in Chicago.

Rogers Brothers have signed an engagement of eight weeks for the coming season on the New York city roof gardens.

Harry Davis, who has made quite a hit with his song, "Sweetest Story Ever Told," has been engaged by the Metropolitan Opera company now appearing in Chicago.

The Keator Opera House, at Horner, N. Y., which has been closed for two years, has been leased and renovated by George W. Ripley, of that place.

The Wilbur stock company, headed by Alice Roseland, opened its season on Jan. 20 at Sioux Falls, S. D. Miss Roseland made a good record last season.

H. L. Leavitt, who was reported to have left Elizabeth, N. J., with a lot of bills unpaid, writes to say that he was simply an agent for the company playing there at the time and not responsible for any debts or contracts made while in that capacity.

The Collicotte Comedy company is appearing in Texas towns in Paul M. Potter's version of Trilby, which it claims is produced by arrangement with Harper Brothers.

Mr. and Mrs. Eugene Ellsworth, who have been playing leading parts at Hopkins' Westside Theatre, Chicago, will be transferred to the South-side Theatre or to St. Louis at the end of the season.

W. A. Brady will produce next season a spectacular comedy drama entitled A Bowery Boy. Charles B. Ward, composer of "The Band Played On" and well-known Bowery ditty writer, will be featured in the cast.

The Glare of Gotham is the name of the new melodrama that W. A. Brady will do next season. The Australian Trilby company will sail from San Francisco this month, opening at the Princess Theatre, Melbourne, on Easter Monday. Mr. Brady will personally direct the tour.

The Harry Williams Amusement company was incorporated in Jersey City last Thursday for the purpose of producing The Bowery Girl and other plays. The capital stock is $10,000, divided into 200 shares, all paid up.

Edward W. Townsend's and Clay M. Greene's dramatization of the former's book, "A Daughter of the Tenements," will be produced by W. A. Brady next season.

Charles O. Willard, a comedian of the Bubb Comedy company, shot himself while in Rockland, Me., recently. Mr. Willard was, it is said, in love with an actress in the company and very jealous of her, and when discharged by the manager shot himself before the company left town. There was a report that the comedian had died of his wounds, but the report was premature.

The Last Stroke, a new play by I. N. Morris, will be produced by Jacob Litt in St. Paul on Feb. 23. The cast will include Frederick de Belleville, John T. Sullivan, Joseph T. Kilgour, Samuel Edwards, Edgar Forest, Walter B. Woodall, Otis Turner, Ada Dwyer, Madeline Lack and Helen Lowell. R. A. Roberts will stage the play.

Clemma Linn, a prominent society girl of Topeka, Kans., is about to enter a dramatic school in Baltimore with the object of becoming an actress. She is said to possess beauty above the average.

The latest bulletins concerning John L. Sullivan are to the effect that the pugilist is recovering. The inflammation is reported to be subsiding. His physician says he may be able to leave Springfield, Ill., to-day (Tuesday) to join his company. The pugilist got hurt falling from a train near Galena, Ill.

OCTOBER SUNSET.

The Autumn woods in Autumn moods
With red and gold were burning;
But o'er them blaze a soft light haze
Showed day to twilight turning.

The purple tones the sunset owns,
Crossed by its last beams streaming
Turned with the mist to amethyst
With gorgeous crimson gleaming.

In orange tints and golden glints,
The sunset redly glowing;
The amber shades deep in the glades
Marked first the day was going.

There Madge and I, beneath the sky
In all its golden splendor,
Marked with delight the coming night,
Its low lights soft and tender.

"No brighter scene," I said, "I ween
Eye marked a bright day's ending
No artist's dream could ever scheme
Such glorious mellow blending."

Madge turned: "Dear friend, for mellow blend
Remember, there are others—
Club Cocktails grand, best in the land
Put up by HEUBLEIN BROTHERS."

AT THE THEATRES.

Casino.—The Lady Slavey.

Musical comedy in two acts by George Dance. Americanized by E. C. McClelland. Produced Feb. 3.

Roberts	Charles Danby
William Endymion Sykes	Dan Daly
Vincent Evelyn	Charles Dickson
Major Tolliver	Henry Norman
Lord Lavender	Richard Carle
Ikey Dinkelbinkel	Charles Kirke
Artemus Snipe	Nicholas Burnham
Krackowitzky	Talmadge Baldwin
Phyllis	Virginia Earle
Flo Honeydew	Marie Dressler
Beatrice	Linda da Costa
Maud	Delia Stacy
Grace	Jessie Carlisle
Marjorie	Mabel Wallace Howe
Harriet Snipe	Babette Rodney
Mme. Pontet	Sylvia Hoyt
Bessette	Laurel Atkins
Sissette	Mabel Potter
Dollette	Helen Marlborough
Rosette	Isabel Haslam
Evette	Florence Farrington
Pepette	Josie Zella
Fanette	Emma Levey
Navette	Genie Uniss
Hannette	Dawn Griffith
Marette	Mamie Moore
Isette	Ida Moreland
Lollette	Beatrice Orne

Still another English musical farce. The Lady Slavey produced at the Casino, last night, proves to be of the same style and cut as The Gaiety Girl, The Shop Girl, The Artist's Model, The School Girl, and Gentleman Joe.

After filling Londoners with delight for innumerable consecutive nights, the piece is transplanted to New York for the enjoyment of the public in general and the Anglo-maniacs in particular. The Lady Slavey, which is no better or no worse than its predecessors, will probably enjoy a popularity like that of the similar pieces that have preceded it.

It is made like the others, on what William Archer calls the "string-of-beads" plan. Each incident is quite independent of those that have gone before, and the whole is strung together by songs and dances of varying degrees of artistic worth.

The Lady Slavey, in its original English form, was likened by the London critics to Oliver Goldsmith's comedy of The Good-Natured Man. The situation of the bum bailiffs disguised as valets was identically the same in both plays. Mr. Dance, the author of The Lady Slavey, might well have been surprised at being thus thrust in the same boat with Goldsmith.

Certainly no one who saw the piece at the Casino would accuse Mr. Dance of having gone to Goldsmith for his inspiration. There is neither Dance nor Goldsmith in the American version.

Instead, there is some of Mr. Lederer and a great deal of Mr. McClelland, the editor of *Town Topics*. These two gentlemen have squeezed Dance and Goldsmith flat to the wall. All consecutive interest has disappeared, and probably a good many of the worst English puns have gone too. There are others left in that might well be spared.

The audience at the Casino, last night, enjoyed the play immoderately, if the noise and laughter which filled the place means anything. When Dan Daly gyrated through one of his weird acrobatic dances, the audience seemed to go wild with joy. When Marie Dressler sang a lively song and crushed her hat down over her eyes, the guffaws of bliss were overwhelming. Thanks solely to the individual efforts of the people on the stage, The Lady Slavey will probably be a success.

There was one admirable bit of work, so quiet, restrained and subdued that it attracted attention from the rest of the boisterous rollicking. This was the work of Virginia Earle as the Lady Slavey. She was so daintily artistic that she won the affection of every person in the audience not wholly absorbed in the enjoyment of horse-play.

Dan Daly's drooping moustache, which he stroked in the approved way of John Drew, was a constant source of amusement. It partially atoned for the inanities of the imported comedian, Charles Danby, who did not succeed in raising a laugh.

When Mr. Lederer has whipped the farce into shape, it will probably go even better than it did not last night. At any rate, it is likely to stay at the Casino for some time to come.

Daly's.—The Countess of Gucki.

Comedy in three acts by Franz von Schonthan, dedicated to Ada Rehan and adapted by Augustin Daly. Produced Jan. 28.

Count Counse'lor von Mittersteig	James Lewis
Clementina	Mrs. G. H. Gilbert
Lilli	Helma Nelson
General Suvatscheff	Edwin Stevens
Bruno von Neuhoff	Charles Richman
Cousin Leopold	Sidney Herbert
Wensel	Robert Shepherd
Rosa	Sophie Hoffman
The Countess Hermance Trachau	Ada Rehan

The new comedy by Franz Von Schonthan, produced at Daly's Theatre last Tuesday, is the most exhilarating play seen there in a long time. It is called The Countess Gucki, and it has some of the freshness and fun of the early series of comedies acted at this house. Herr Von Schonthan might have written it after reading one of Charles Lever's rollicking military novels.

The hero is a Teutonic, Harry Lorreques, a young officer, who makes love to every pretty girl he meets. On all occasions he is irresistibly, fascinatingly impudent. His good humor never forsakes him. He is never abashed. He refuses to be snubbed. He has a conventional ruse of forcing his way into a house and getting an introduction to the unmarried females by means of a handkerchief which he pretends to have seen dropped; and when the ruse fails with one maiden, he coolly tries it on the next.

At the end of the second act he decides that Platonic love for the whole female sex is, on the whole, more unprofitable than pinning one's affections upon one single Hebe. Over a bowl of punch he makes violent love to the heroine, Countess Gucki. She teases him for awhile, but at last begins to realize that she is in love with the rogue. So the curtain falls upon the usual Daly tag and a suggested tinkle of near-by wedding bells.

The piece is fragile and trivial, but it is, nevertheless, stimulating. It does not sparkle with epigram, but it has plenty of crisp, witty dialogue. It breathes of Benedict and Beatrice, and it is entertaining without being farcical. The plot is prettily managed in a mood of good humor, and the stage picture is often enlivened by apt and lively comic business.

One of the situations shows an amorous old man caught in a draught, dubious whether to prolong a courtship at the risk of an attack of rheumatism or lose the hand of the fair one. By an amusing stage device, the wind coming in from the open doors and windows is made to blow the pictures, bric-a-brac and chandeliers till the wreck of the room seems imminent. The audience at Daly's laughed immoderately at this bit of business, because it was introduced humorously and naturally.

The action passed solely in one room, a very attractive scene, solidly built, with doors that banged in an unmistakably real way. Mr. Daly has a genius for giving his interiors a look of verisimilitude. The costumes were the quaint dresses of the extreme early end of the century.

Seldom has Mr. Daly's company appeared to better advantage. The acting was good throughout. As the rollicking hero, Charles Richman made his first appearance at this house. He was very successful in showing the various degrees of jaunty self-confidence possessed by that worthy, and he carried along the fun and interest of the piece with an arch and agile audacity that was delightful.

When Mr. Richman made his first entrance there was not a hand to welcome him; he quickly magnetized the audience into good humor; and after every exit he was loudly and boisterously applauded. It was a triumph of the most emphatic kind.

In the title role Miss Rehan acted with her usual tact and refinement. The part is that of a merry, light-hearted woman who has below the surface deep feeling and kindliness. This is the sort of woman that Miss Rehan can act most felicitously.

James Lewis imparted a Pickwickian flavor to the role of an eccentric old man. Mrs. Gilbert made a small part quaintly individual. Edwin Stevens played a rheumatic old general in precisely the way that he has played every part since he first began to imitate E. J. Henley in Gloriana. Sidney Herbert and Helma Nelson did justice to two young lovers, and Robert Shepherd and Sophie Hoffman were excellent as the characteristic household domestics.

The new play is a decided success. It will run until the elaborate production of Henry the Fourth is ready.

American.—Burmah.

Melodrama in five acts, by Henry Pettitt and Augustus Harris. Produced Jan. 28.

Lord Frederick Avondale	James E. Wilson
Captain Chandos	H. Cooper Cliffe
Desmond O'Brien	Eugene Ormonde
Captain Danby	Max Figman
Marcus Scasi	Dore Davidson
Sir John Berkeley	Russell Hunting
Michael Hanlan	James K. Russell
Dennis O'Rouke	William Walters
Larry Toolan	George James
Tim Rooney	E. M. Collins
Police Inspector	H. J. Hall
Sergeant Perkins	Henry Thompson
Sergeant Colby	George Morris
Corporal Smithers	Hawley Edwards
John	John Geary
Doctor Delamere	Eugene Chester
Flag Officer	John Hendricks
O'Kelly	William Davis
Policeman	Frank Mackay
Clergyman	George W. Hamilton
Norah Hanlan	Henrietta Crosman
Lady Mary Clifford	Grace Mae Lamkin
Phyllis de Belleville	Minnie Dupree
Lady Nellborough	Alice Belmore
Laura Somerville	Mary Hurley
Ethel Morton	Adelaide Nye
Grace Mortimer	Helen Welsh
Miss Valrose	Faith Rockwell
Servant at Chandos' House	Mary Adelaide
Servant at Danby's House	Nanon Rockwell
Mrs. Higgins	Mabel Herbert

After a run of several months in Boston and a prosperous tour of the Eastern and the Middle States, Pettitt and Harris' Burmah has arrived in New York, and at the American Theatre, Tuesday evening, was presented before an audience large enough to fill the soul of the managers with delight. If loud cheers for the hero, storms of hisses for the villain, and roars of laughter for the funny man are any indication of approval, Burmah is insured the same measure of popularity and the same long run in New York that it enjoyed in the capital of Yankeedom.

It was not far from the witching hour of midnight when the performance came to an end, but during the three-and-half hours which elapsed between the curtain's rise and fall nothing but the most intense interest and enthusiasm was evinced by the big crowd in attendance.

The story is the old, very old one of a wicked man taking advantage of a good man's absence in India to make the rich sweetheart the good man has left behind believe that the good man has been untrue to her, and is, in fact, not a good man. Despite the chestnutiness, however, the novel surroundings, original characters, and bright dialogue make it one of the best melodramas seen in New York for some time.

The principal and most advertised feature of the performance is the battle scene, but if this were omitted entirely it would still be superior to the average play of its class, and except by the gallery gods it would probably not be received with any the less favor. In this battle scene a Maxim gun is introduced, from which 600 shots can be discharged a minute. As the smokeless powder employed, however, is not gasless or odorless, it is perhaps well that it was not deemed necessary to fire the entire 600 shots in order to kill the fifty or more half-naked heathen who recklessly placed themselves before the gun.

The play contains five acts, the first of which occurs in front of a blacksmith's shop in an Irish village, where Nora, the smith's pretty daughter, in consideration of the usual promise of marriage, consents to elope with a Captain Chandos to London. It is a peculiar fact that the high-toned scoundrel in the orthodox English melodrama seldom holds any higher or lower rank in H. M. S. than that of a captain. Before this same smithy Lord Frederick Avondale, the local landowner and the captain's cousin, is accepted by Lady Mary Clifford as her future husband. After Lord Frederick has departed for London Captain Chandos, who has been given power of attorney by Avondale to act as his representative, attempts, for some reason not clearly explained, to have the blacksmith evicted on the alleged ground of non-payment of rent. The proceedings are interrupted, however, by the arrival of Desmond O'Brien, Nora's former sweetheart, just returned from Australia. Misther O'Brien, after using violent and threatening language towards the police and soldiers, prevents the eviction by the simple process of paying the rent with money from his own private exchequer.

The most important scene in the second act takes place alongside Avondale's houseboat on the Thames, where Nora visits the lord to relate her troubles and to secure his advice and assistance. Captain Chandos, with the success which invariably attends the melodrama villain's designs in the first and second acts, arranges that Lady May Clifford should see the meeting of the two, with the result that she is led to believe her sweetheart is a false-hearted deceiver and the party who had induced Nora to leave her peaceful home.

The third act transpires in the promenade of a London music hall, where, with every manifestation of approval on the part of the American's audience, the now discarded and almost heart-broken Nora denounces Chandos as the author of her misery and disgrace and brands him as a villain. Phyllis De Bellville, a young and clever music-hall artist and the future wife of Captain Danby, a gallant and amusing young Johnny, gives the unfortunate girl a little wholesome advice in regard to her future course of conduct and invites her to her own home.

The fourth act consists of the battle scene, wherein Lord Avondale, in command of a small force of troops and aided by Captain Danby, manages to defeat a large body of Burmese, impersonated, by the way, by a number of Afro-Americans.

In the fifth and last act Chandos is about to marry Lady Mary. Nora being in the way and cognizant of his rascality, he manages to poison her and then permits her to fall out of a window. But she evidently falls on something soft, for the next day she appears in church just as the marriage ceremony is about to be performed and assists Lord Avondale, who has returned from India, to expose the Captain's wicked doings. Following the commendable example of other English melodrama villains upon the unmasking of their villainy, Chandos then proceeds to sample a little poison himself, and Nora's old sweetheart, appearing at this moment, the performance ends with the two men and their friends reconciled and prepared to marry and be happy ever afterwards.

It would be unfair to say that the company is anything but an excellent one. Each member seems particularly qualified for his or her part. From the first the audience were certain that Captain Chandos was the villain and Lord Avondale the hero. It would be as hard to believe that H. Cooper Cliffe, with his dark, sinister expression, could be anything but a rascal than that James E. Wilson, with his frank, manly appearance, could be anything else than the regular melodrama hero. The work of Wilson and Cliffe would not have met with the approval manifested by Tuesday night's audience if it was not considerably above the average.

Henrietta Crossman as Nora Hanlan, the basely deceived Irish girl, was also excellent. Unlike most actresses in roles of that sort, she has the good taste not to over-harrow the audience's feelings by making the mental torture she is supposed to experience too manifest.

A not unimportant part is taken by Minnie Dupree. As Phyllis de Belleville nee Flanagan and finally Mrs. Captain Danby, she looked extremely pretty and pleasing and was evidently a great favorite with the audience. Max Figman as Captain Danby, the dude soldier, was another favorite and contributed considerably to the success of the performance. Doré Davidson as Marcus Scasi, the Jewish money-lender, did his role full justice and was responsible for most of the evening's laughter. James K. Russell as Michael Hanlan, William Davis as O'Kelley, Grace Mae Lamkin as Lady May Clifford, Eugene Ormonde as Desmond O'Brien and Russell Hunting as Sir John Berkeley were all good in their respective parts.

Carnegie Lyceum.—The Story of a Sin.

Drama in four acts by Courtenay Thorpe, founded on a story by Helen Mathers. Produced Jan. 28.

Mr. Eyre	Courtenay Thorpe
Frank (Lord Lovel)	J. Brandon Tynan
The Duke	R. J. Fuller
Job	Eugene Sanger
Marvel	Charles D. Clark
Footman	C. H. Robertson
Madcap	Carolyn Kenyon
Dody	Percita
Duchess	Bertha Lassall
Lady Sophia	Emily Wakeman
Hester Clark	Maude Odell

The first of a series of subscription performances, under Franklin Sargent's direction, took place last Tuesday evening at the Carnegie Lyceum, when Courtenay Thorpe's dramatization of a novel by Helen Mathers, entitled The Story of a Sin, was presented for the first time in this city. There was a large and notable audience present, but it was not the audience such a play as The Story of a Sin gives special pleasure to. The piece is a melodrama of a superior kind, and therefore it is unsuited to the tastes of an audience composed of dudes and dilletanti.

The plot is interesting. A man betrays a woman and marries another. He accepts from a friend a great personal sacrifice in order to save himself from the consequences of having his sin found out by his young wife. Later on he murders her while in a somnambulistic state. The only witness of the crime is the woman he wronged. After a time he re-enacts the circumstances of the murder before others, awakes from his sleep, realizes that he has disclosed his guilt, and drops dead.

The play is sombre, but it does not require what the hack writers call "comic relief." The first act is tedious and prolix, but the succeeding acts show skilful construction and an appreciation on the dramatist's part of devices for securing powerful theatrical effect. The dialogue might be pruned liberally to the betterment of the action, but the surface faults of the piece are remediable. The fact remains that it is intense and absorbing in story. In theatres that are frequented by what are called "popular" audiences it should prove successful both in respect to impressiveness and profit.

The playwright who entrusts his play to the disadvantages of a small stage and a "scratch" company usually takes serious risks. Nevertheless, The Story of a Sin was smoothly acted and showed that it had been most carefully rehearsed.

Mr. Thorpe played the central character, Mr. Eyre, with great skill and finesse. Miss Kenyon gave a charming and sympathetic performance of Madcap, the wife. Percita was delightful as Dody, the child. Miss Odell acted the betrayed woman with a good deal of power and sincerity.

Bijou.—Gentleman Joe.

Musical Comedy in two acts by Basil Hood and Walter Slaughter. Second American production, Jan. 30.

Gentleman Joe	James T. Powers
Mr. Ralli Carr	Louis De Lange
Mr. Pilkington Jones	George K. Fortescue
Lord Donnybrook	David Terrence
Hughie Jacqueson	V. M. De Silke
William	Dorothy Usher
Miss Lalage Potts	Flo Irwin
Mrs. Ralli Carr	Grace Huntington
Hon. Mabel Cavanaugh	Ida Brooks
Miss Pilkington Jones	Grace Belasco
Miss Lucy Pilkington Jones	Fannie Briscoe
Miss Ada Pilkington Jones	Josie Allen
Miss Amy Pilkington Jones	Mabel Montgomery
Emma	Blara Weiland

The Aronsons avenged themselves upon M. B. Curtis by producing Gentleman Joe in its pure and unadulterated English form at the Bijou last Thursday night. They had evidently expended much money as well as the most careful pains upon this second production.

The two scenes were pretty and picturesque; one of them showed a trim English villa, the other was a realistic view of the beach at Margate, with its tall white cliffs washed by very real looking waves. In this second scene there were some two score of well-drilled chorus people, supernumeraries, representing variously the typical habitues of a cheap English seaside resort. There were negro minstrels, an Aunt Sally man, fake photographers, bathing-machine people, children playing in the sand, policemen, nurse maids, and a pretty lot of bathing girls. In a scenic way, the production could certainly not have been better.

For the principal part of Gentleman Joe there was the vivacious and effervescent James T. Powers. He was unusually spirited and effective. But he had to say things like this:

"My Lord, you must meet the young lady candlestick-ly (clandestinely)."

Again:

"Mr. Jones, I am here incognito."

"In where?"

"Incognito."

"No; we're in Brighton."

The cleverest comedian in the world speaking jests of this sort would antagonize any audience.

Further critical comment on the piece is not needed. At the time of the Curtis production its peculiar humor was fully characterized. Most of the witticisms are aggressively British. The puns have the same antediluvian flavor as those that give perennial delight to the readers of *Punch*. The plot has less ingenuity than Madison Morton's baldest farce.

The entire cast was a capital one. As a match-making matron, Grace Huntington acted with grace and tact. She brought an atmosphere of refinement with her whenever she appeared upon the stage.

In the contrasting role of an ill-bred American woman, Flora Irwin was diverting without being coarse.

Louis De Lange was unobtrusively funny as a stiff-necked Englishman. George Fortesque was unctuous as a middle man with four marriageable daughters.

The slavey sweetheart of Gentleman Joe had a clever exponent in Clara Weiland. In the second act she introduced some imitations which were the hit of the evening.

Everything that could be done to make the thing go here has been done by Mr. Aronson. The production is in every way admirable. But Gentleman Joe is as hackneyed and unharmonious a farce as could well be imagined. It will be wonderful indeed if it succeeds in holding popular attention for any length of time.

Irving Place.—Die Ueberzaehligen.

Play in three acts by Richard Nordmann. Produced Jan. 30.

Vincenz Risti	Adolf Link
Heinrich	Max Bira
Bertha Pleininger	Charlotte Durand
Carl	Bruno Geidner
Albert	Julius Strobl
Felix	Hermann Schmelzer
Dori	Gusti Forst
Amelia	Bertha Kuhn
Gustav, Heini	Kleine Jugemann
Tante Susi	Po'di Pitsch
Graf Nowalski	Arthur Eggeling
George Pleininger	Carl Sick
Schillhabel	Julius Ascher
Caroline von Szilanyi	Hilma Schluter
Rosa	Franziska Buss
Klinger	Emil Otto
Therese	Lina Hanscler

Die Ueberzaehligen, which was produced at the Irving Place Theatre last Thursday evening, is by Richard Nordmann, whose Gefallene Engel, when seen here several seasons ago, proved such a shocking sensation.

The title (The Superfluous Ones) refers to certain individuals whose lives have turned

out failures. The central figure of the piece is Heinrich Ristl, an unscrupulous and unsympathetic master builder. After trampling on the rights of others, and apparently enjoying the sad havoc he creates, he comes to grief, and the last scene presents him as a victim of paralysis.

The best feature of the play is the skill evinced by the author in drawing the contrasted types of characters involved in the plot. The dialogue is far from conventional, in fact it is unusually clever and distinctly dramatic. But the play is too gloomy for popular acceptance—its gloom might almost be characterized as morbid.

Max Bira gave a strong personation of Heinrich Risti. Charlotte Durand was effectively sympathetic as Bertha Pleininger.

Arthur Eggeling, Adolf Link, and Julius Ascher offered capital character sketches. Hermann Schmelzer was somewhat too declamatory as Felix, but his personation was otherwise satisfactory. Gusti Forst portrayed the part of the half-witted Dori with telling pathos.

Garrick.—A Social Highwayman.

It will be recalled that A Social Highwayman was originally produced at the Garrick Theatre last September, where it made an emphatic hit. Unfortunately the arrangements that had been made for Madame Modjeska to open her farewell tour at the Garrick compelled the Hollands to take the piece on the road after presenting it here for two weeks. Otherwise it would unquestionably have enjoyed a successful run at that time.

The Hollands accordingly received a cordial welcome on their return in the Social Highwayman to the Garrick last evening. The play was fully criticised in THE MIRROR at the time of its first production.

E. M. Holland's acting of the thieving valet, Jenkins Hanby, is in every respect a capital characterization.

Joseph Holland gives an equally effective and finished portrayal of Courtice Jaffrey, the character from which the piece derives its title.

The other characters are on the whole ably interpreted by the supporting company.

New Star.—The Kerry Gow.

Joseph Murphy is still at the Star Theatre, and last night revived Fred Marsden's Irish play The Kerry Gow. In the title role and assisted by a good company, this clever Irish comedian gave a performance which, if it did not draw a packed house, raised the enthusiasm of the audience to a remarkable degree.

The Kerry Gow means The Kerry Blacksmith, and as such Mr. Murphy, besides shoeing a horse, sings a good song, perpetrates a number of good jokes, and does all the other things an Irish stage hero is expected to perform.

John W. Benton as Patrick Drew, the Irish farmer. John Daly as Major Gruff, and Nellie Braggins as Nora Drew did some excellent acting, while the work of Charles Brandt as Raymond Drew, Harry Corrien as Captain Basil Sidney, William T. Clark as Valentine Hay, and W. T. Sheehan as Mr. O'Drive were also very good.

Sanford's.—The Fatal Card.

Eastsiders had an opportunity to see a melodrama last night—thanks to Walter Sanford—that had made its mark on Broadway at Palmer's Theatre.

It is a very strong and stirring play, and calls for powerful and forceful interpretation.

The company includes a number of well-known actors and actresses, and amongst others Edwin Holt, Henry Herman, Giles Shine, Joseph Brennan, James Cody, H. A. Morey, Charles Greene, Adrienne Dairolles, May E. Wood, Elsie Graves, Edith Athelstone, Jessie Stone, Anitha Rothe, and Ida Conquest. All the aforesaid gave character and distinction to their work, and received the plaudits of an enthusiastic audience.

Grand.—Thrilby.

The Garrick Burlesque company began an engagement at the Grand Opera House last night in the burlesque Thrilby, which was successful at the theatre from which its company takes name early in the season.

The piece was given with a liveliness resulting from subsequent success on the road, and will probably enjoy a prosperous week.

The company includes Jennie Reynolds, Carrie Perkins, Amelia Stone, Gertrude Murray, Zelma Ralston, Grayce Scott, Edyth Murray, Sol Aiken, Louis Wesley, Mark Murphy, Willis Sweatnam, Joseph Roberts, Clarence Caldren, and W. T. Francis, with a chorus and ballet.

At Other Houses.

PEOPLE'S.—Sydney R. Ellis' clever romantic musical comedy, Bonnie Scotland, is at the People's this week. It should do excellent business.

ACADEMY OF MUSIC.—The Sporting Duchess is nearing its two hundredth performance at the Academy of Music. This play seems to have no wear. There will be an extra matinee on Lincoln's Birthday, Feb. 12.

GARDEN.—Chimmie Fadden is a legitimate success at the Garden Theatre. The German farce, An Absent Boy, with a special company will succeed the present piece.

PALMER'S.—This is the last week of John Drew's engagement at Palmer's. Coppée's play, For the Crown, will be produced at this house during next week.

ABBEY'S.—This is Sarah Bernhardt's third week at Abbey's Theatre. Her repertoire this week is as follows: Vzevl, Tuesday night and Wednesday afternoon; La Tosca, Wednesday night, Thursday night and Saturday matinee; Magda (for the first time), on Friday and Saturday evenings. Gismonda is in rehearsal.

FOURTEENTH STREET.—Chauncey Olcott continues successfully at this house in Mavourneen.

HERALD SQUARE.—Another souvenir performance of The Heart of Maryland will be given on Wednesday afternoon, Feb. 12, in honor of Lincoln. Autographed photographs of Mrs. Leslie Carter in silver frames will be given away.

EMPIRE.—No change is announced at the Empire where A Woman's Reason is drawing good-sized audiences.

BROADWAY.—This is the last week of An Artist's Model at the Broadway Theatre. Next week the Bostonians will open in Robin Hood.

FIFTH AVENUE.—W. H. Crane seems to be doing well with The Governor of Kentucky.

HARLEM OPERA HOUSE.—Stuart Robson and his company are at the Harlem Opera House this week playing Mrs. Ponderbury's Past. Next week, Shore Acres.

LYCEUM.—The last performances of Pinero's play The Benefit of the Doubt are announced at the Lyceum. Next week The Prisoner of Zenda will be revived.

HOYT'S.—Charles H. Hoyt's new farce, A Black Sheep, is drawing crowds to Hoyt's Theatre. This promises to prove the most profitable of the clever farce writer's plays.

BROOKLYN THEATRES.

Columbia.—Madame Sans-Gene.

Sardou's comedy, which made such a hit here last season, was produced before a crowded house on Monday night. Laughter and applause were continuous throughout the performance. Kathryn Kidder was in excellent spirits, and played her part with all the vivacity which has made her such a favorite in this role. She was ably assisted by Augustus Cook as Napoleon, Wallace Shaw as Fouche, and Robert Drouet, who made a hit as De Neipperg. Next week, An Artist's Model.

Montauk.—Romeo and Juliet.

Julia Marlowe-Taber and Robert Taber began a week's engagement here on Monday evening to a full house. Romeo and Juliet was the play, and the beautiful actress never looked better or acted with more force or feeling than she did on this occasion. Mr. Taber was at his best, too, and William F. Owen, Henry Meredith, Thomas Coleman, Dodson L. Mitchell, and Mrs. Sol Smith lent valuable support. Next week, The Wizard of the Nile.

Amphion.—The County Fair.

The County Fair, with its horses and racing apparatus, was moved over to the Amphion on Monday night, where Neil Burgess as the quaint old lady, Abigail Prue, was greeted by a large audience. Additional interest is attached to the engagement, as it is to be Mr. Burgess' last appearance in Brooklyn. His work in the leading role was as pleasing as ever and elicited much applause. He is ably supported by Bartley McCullom as Otis Tucker and Emma Pollock as Taggs. Next week, Little Christopher.

Park.—Nell Gwynne.

Rhéa and her excellent company appeared to excellent advantage on Monday evening in Nell Gwynne. Rhéa's performance of the principal character left nothing to be desired. She won her audience from the start and held their attention throughout. The play was well produced, the scenery and costumes being very fine. During the latter part of the week Rhéa will be seen in The Empress Josephine. Next week, The Passing Show.

Grand Opera House.—The New Boy.

The New Boy was presented here for the first time in Brooklyn on Monday evening. Bert Coote made a hit in the principal character, and Emile La Croix, Duncan B. Harris, Julie Kingsley Coote and others assisted.

Hoboken.—Lyric.

Weber's Olympia Burlesque company played to good houses Monday and Tuesday of last week. Conried's German Stock company presented Der Pariser Taugenichts to a large and appreciative audience Wednesday night, while the remainder of the week was a triumph for the Noss Jollities, who presented the Kodak, packing the house to the doors. Charles A. Gardner did excellent business last night with his new comedy drama, The Prize Winner. He will remain until Wednesday when the Silver King will be put on for the rest of the week.

KNOWLES GETS A LOVING-CUP.

Edwin Knowles, who retired from the management of the Columbus Theatre, Brooklyn, on Saturday last, was presented by the employes with a handsome solid silver loving cup, and a set of resolutions, in which they expressed their appreciation of Mr. Knowles as an employer, and their hopes that he would continue to prosper.

The presentation took place on the stage after the curtain had fallen on the last act of The Fatal Card.

Mr. Knowles was deeply moved by the token of appreciation, and told the men of his gratitude for their gift and good wishes in a few well-chosen words.

ST. LOUIS' NEW THEATRE.

The new Century Theatre, now in course of erection at St. Louis, will, when completed, it is claimed, have cost over $1,000,000. The house is being built on the site of the old Pope Theatre, corner Ninth and Olive Streets. It is to be one of the handsomest theatres in America, and the projectors are confident of its being ready for opening about Sept. 1, 1896. High-class combinations only will be played. The Century Building Company, with offices at Room 918, 218 La Salle Street, Chicago, Ill., is now booking the house.

A. M. PALMER'S NEW FARCE.

The farce entitled An Absent Boy, adapted from the German by Al Neumann and purchased from Nat C. Goodwin by A. M. Palmer, will be produced out of town about March 1. Mr Palmer is now engaging the cast, which is almost complete. Among those already engaged are Madeleine Bouton, Leo Dietrichstein, R. A. Roberts, Katherine Grey, Mrs. Dyers, Louis Harrison, "Aunt" Louisa Eldridge and May Robson. After two weeks on the road the play will come to the Garden.

ENTERPRISING MANAGERS.

Messrs. Percy G. Williams and Thomas Adams, Jr., the proprietors of Bergen Beach, Brooklyn, N. Y., have hit upon a novel and excellent idea for advancing the interests of this popular Summer resort. They wish to make the beach particularly attractive this coming season, and to this end offer $500 in prizes for the best ideas for suitable attractions. This should be an easy task for MIRROR readers, whose business it is to cater to the public amusement.

SHE PLEADED FOR HIM.

John Hawkins, who recently forged the name of Isabelle Urquhart to an application for theatre tickets, pleaded guilty before Judge Cowing in General Sessions. Miss Urquhart begged the Court to let the man go as it was, she said, his first offense.

TWO ESCUTCHEONS AT THE GARDEN.

The Two Escutcheons, which was recently seen at Daly's, will be revived at the Garden Theatre on Feb. 24 under the auspices of the Sidney Rosenfeld Theatrical Corporation. J. J. Brady has been engaged as business manager.

A NEW LEASE.

[*Special to The Mirror.*]

SAN FRANCISCO, Cal., Jan. 31.—We have leased the Auditorium. It seats 2,500 and is located in the heart of the city. It will be devoted to great attractions only.

FRIEDLANDER, GOTTLOB AND COMPANY.

What is the use of Patent Leather?
When I can polish my shoes with
Brown's French Dressing
SOLD EVERYWHERE
Ask your dealer for...
Brown's French Dressing
And be sure to accept no other.
Superior to all others for the following reasons:
1. It gives a superior polish.
2. It does not crock or rub off on the skirts.
3. Unlike all others, it does not crack or hurt the leather, but, on the contrary, acts as a preservative.
4. Has been manufactured over forty years and always stood at the head.

BURR McINTOSH TO STAR.

On Saturday Burr McIntosh signed a contract with the American Theatrical Syndicate—composed of Messrs. McVicker, Brooks, and Miner, to star under their direction, beginning next season. The agreement covers a term of years.

Mr. McIntosh has been working of recent seasons in one direction. He made a success in Alabama as Colonel Moberley. He followed that with another hit as Jo Vernon, the blacksmith, in In Mizzoura. Then he made a stir as the original Taffy, and now he has achieved another successful characterization as Daniel Boone Bingley in The Governor of Kentucky.

Mr. McIntosh thinks there is a great field for the actor who devotes himself to the line of characters that Louis Aldrich and McKee Rankin first popularized—the big, hearty, wholesome, heroic, unsophisticated Americans that have always been loved by the American public. He intends to devote himself to such parts, having already proved his aptitude in them.

The first play in which Mr. McIntosh will appear is now being written for him by Augustus Thomas, two of whose best creations this actor originated. His character will be that of a young Southerner of simple habits and little education, who falls in love with a New York girl. The role will be a mingling of pathos and comedy.

Mr. McIntosh will continue in Mr. Crane's company until May. His starring season will begin early in November next.

A CHANGE OF BASE.

Last Summer Julia Marlowe-Taber was booked to play a two weeks' engagement at the Herald Square Theatre, beginning March 9. Owing to the immense success of The Heart of Maryland Manager Evans was desirous to make arrangements whereby Mrs. Taber should relieve him of the necessity of breaking the run of that play.

There was a considerable correspondence over the matter. Mrs. Taber was unable to accede to Mr. Evans' wish to cancel, but she expressed her willingness to fill the time at another New York theatre provided one could be secured that would be equally as desirable as the Herald Square.

The result is that Mr. Evans has secured Palmer's Theatre for the weeks March 9 and 16, and Mrs. Taber will fill the time there. She will play, however, under her original contract with Mr. Evans, he in turn contracting with Mr. Palmer. After the fortnight at Palmer's Mrs. Taber will play an engagement at the Harlem Opera House.

Theodore Bromley, her manager, is in the city this week. He said yesterday that every week this season, with the exception of one, has been profitable. Next season Mrs. Taber will play only week stands.

CHEEVER GOODWIN'S ORIGINAL IDEA.

Cheever Goodwin is at work on a new comic opera which contains a very original idea. He will introduce a new set of personages in each of the three acts.

For instance, at the beginning of the second act, the opera will be taken up and developed by characters who did not figure in the first act. Again in the third act, the denouement will be reached by a series of incidents transpiring among people who did not figure in the previous acts.

The idea is ingenious and Mr. Goodwin is confident of its technical practicability. The music will, of course, be written by Woolson Morse.

MARGARET MATHER AS JULIET.

Margaret Mather will, it is said, open her tour under the management of T. Henry French, on Feb. 24. Romeo and Juliet will be the opening play, and Frederick Paulding may be secured for leading man.

WHY MR THOMPSON LEFT THE LADY SLAVEY

W. H. Thompson did not appear in the cast of The Lady Slavey at the Casino last night. He was with the company last week in Washington but finding that the singing role of Major Tol, lover, which he had been engaged to originate was a strain upon his voice, he decided to resign.

Mr. Lederer received his resignation with regret, as the actor had made a most pronounced hit, and had won enthusiastic commendation from all the Washington critics.

On Saturday night, twenty-five minutes before the company were to leave on the night train from Washington, Dan Daly called Mr. Thompson upon the stage, and in the presence of the company read him the following letter:

WASHINGTON, Feb. 1.

W. H. Thompson, Esq.:

It is with deep regret that we hear of your retirement from the company. Your presence has been a source of pride to us, for we fully recognize your worth as an artist, your great knowledge of stage craft, and your personal qualities as well. Your presence among us has certainly elevated our branch of the profession.

In all sincerity and with esteem,

We remain fraternally yours,

(Signed)

MARIE DRESSLER, DAN DALY,
VIRGINIA EARLE, RICHARD CARL,
LINDA DA COSTA, HENRY NORMAN,
JESSIE CARLYLE, CHARLES DANBY,
EMMA LEVEY, CHARLES KIRKE,
GENIE UNISS, W. S. BURNHAM,
SYLVIA HOLT, TALMADGE BALDWIN,
ROBETTE ROONEY, DELIA STACEY,
MABEL POTTER, LILLIAN THURGATE.

FRENCH TRILBY PLAY AND OPERA.

In the personal column of this number of THE MIRROR is a note about Paul Potter's presence in Paris and a report as to his object there. Later and fuller information is to the effect that on his arrival there Mr Potter met Henri Cain, a new comer in French literature but one who is not unknown to fame in New York as the librettist of La Navarraise. He also wrote the book of La Vivandiere.

M. Cain, THE MIRROR learns, has agreed to make a French version of Trilby. This version, on which Mr. Potter will assist, is to be more of a comedy than a drama. It is to be produced at one of the best Paris theatres—either the Vaudeville or the Gymnase.

Arrangements have been made also to turn Trilby into a lyric drama. Massenet has consented to compose the music. One of the foremost of French singers, who is now in this country, is to be the operatic Trilby.

MISS CROSSMAN RESIGNS.

Henrietta Crossman, who is playing Norah in Burmah, at the American Theatre, has resigned from the company. She sent Manager Tompkins her two weeks' notice on Thursday last.

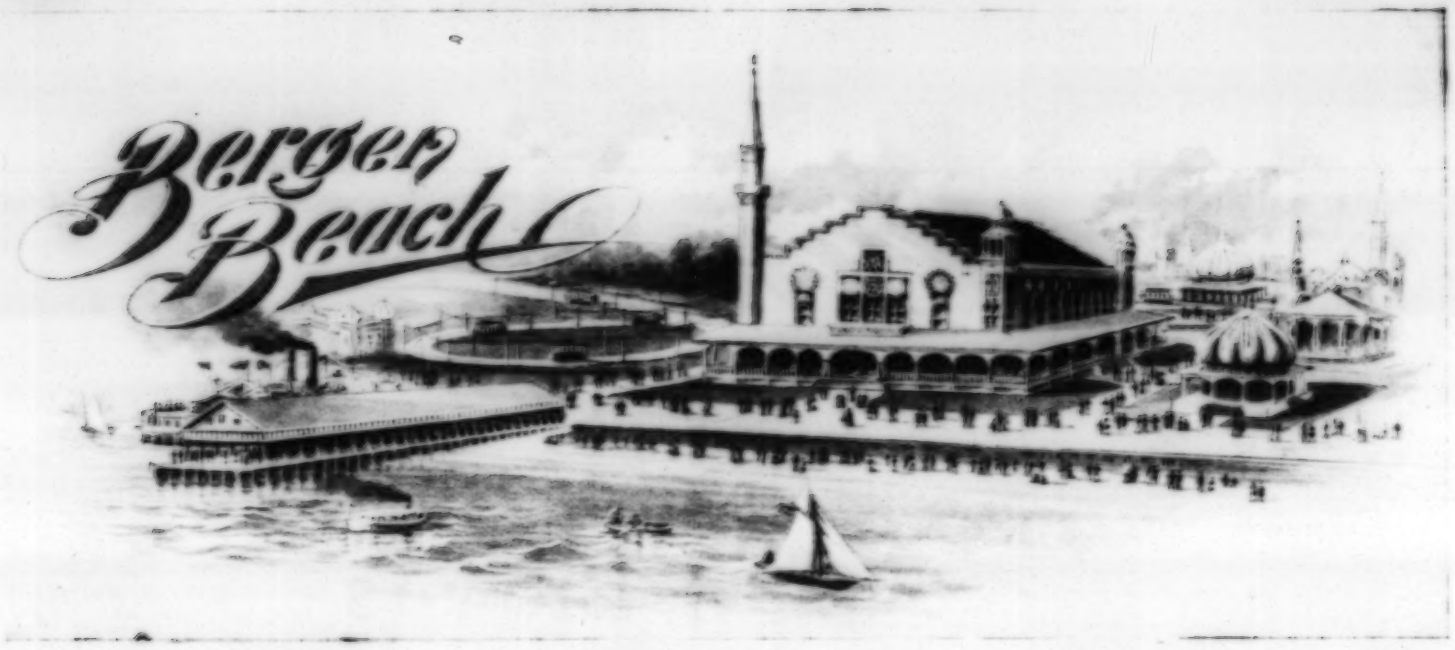
Miss Crossman's resignation is said to be due to the continued nagging and insults of Lawrence McCarty, the stage manager of the company and representative of Eugene Tompkins.

A MIRROR man tried to see both Miss Crossman and Mr. McCarthy at the theatre yesterday afternoon, neither was there. He tried again in the evening, with no better success. There is a rule at the American Theatre against allowing anybody in the company to receive cards, letters, notes or telegrams during the performance, so it was impossible to communicate with the parties interested.

THE DANBYS WILL SEPARATE.

Charles Danby received last week a formal notice from his wife, Florence Levey, that she desired a legal separation from him. He has been in the country for the last ten weeks preparing for the production of The Lady Slavey. Florence Levey is a London favorite in burlesque and vaudeville. She gets a weekly salary of $60.

$250 FOR AN IDEA.



$500 to be Given in Prizes for Original Thoughts.

Bergen Beach, on Jamaica Bay, will be opened as an outing resort for the plain people on May 30, 1896. It will be the terminus of the our principal trolley lines in the city of Brooklyn, N. Y. One fare, five cents, will be charged, with free transfers from every part of the city. The great Brooklyn City R. R Co., with its 200 miles of track, expects to carry 20,000 to 30,000 passengers a day there. The Nassau, Queen's County and Suburban Roads will also carry many thousands. It will be the greatest trolley terminus in the world. Three million people live within twelve miles of Bergen Beach. A large Casino is now being erected from plans made by McElfatrick & Son, the architects. In this building high-class continuous vaudeville performances will be given. There will be concerts afternoon and evening on the long covered pier. There will also be various novel amusement enterprises along the broad board walk, which will extend 4,000 feet on the water front. The electric launches from the World's Fair will be seen for the first time in this part of the country, and operated here by the railroad company.

The owners of Bergen Beach wish to make this the most attractive resort for respectable people in the vicinity of the great cities, where women and children can come unattended without danger of meeting roughs or toughs. To attain this object Messrs. WILLIAMS and ADAMS want ideas for novelties and new attractions for such an outing resort, and will give for the same the following prizes:

$250 for the Best Original Idea, $100 for the Next Best, $50 for the Third and $25 Each for the Next Four. $500 in All, for the Seven Best Practical Ideas with the Right to Use.

The prizes will be awarded whether one or a thousand compete. The decisions to be made by three prominent citizens of Brooklyn who are entirely disinterested. Prizes to be awarded March 1, 1896. All ideas to be sent by mail to

PERCY G. WILLIAMS & THOMAS ADAMS, JR.,
OWNERS OF BERGEN BEACH,
189 Montague St., Brooklyn, N. Y.

Privileges along the board walk will be let to responsible parties for 1896. All buildings for the same will be erected by the owners, and all will be architecturally attractive and of Moorish design.

This Advertisement will not appear again. Cut it out, you may think up a good idea soon.

MIRROR INTERVIEWS.

JOSEPH MURPHY.

Joe Murphy, as he is familiarly known to the atregoers all over the country, is a Brooklyn boy of Irish parentage. He began starring in The Kerry Gow twenty one years ago. As he has not acted in New York for several seasons, I seized the opportunity to hunt him up at the Star Theatre, where he is now filling a two weeks' engagement. The resultant interview was as follows:

"Born in Ireland?"

"No, in Brooklyn. My parents and several of my brothers were born in Ireland, but I am of American birth, and accordingly I suppose I have the right to call myself an American actor, although I am usually classed as an Irish comedian. As a matter of fact, I have never been in Ireland."

"How did you master the distinct brogues you introduce in Shaun Rhue?"

"Why, the South of Ireland brogue came as natural to me as swimming does to a duck, as my parents came from the South of Ireland. The Far Down brogue that Larry Donovan uses in personating the Shaun Rhue is spoken, as you know, in the North of Ireland. Its pronounced peculiarities are easy enough to imitate, but to produce the Far-Down brogue with idiomatic accuracy is by no means easy to accomplish. There are plenty of Far Downs in New York city, but most of them have become more or less Americanized. I happened to run across a genuine type in full preservation while hunting in Canada. His occupation was that of a guide, and I engaged him to accompany me on hunting and fishing trips for three consecutive years. During that time I studied his brogue in all its eccentricity of expression and intonation. I studied his gestures, his walk, and his entire make-up and individuality. Finally I bought the coat he wore, and it is the identical coat I wear as the Shaun Rhue. I would not part with it for the best coat in the world."

"Were you brought up in Brooklyn?"

"In Brooklyn and New York. I went to school with Tom Brennan and his brothers. We were all "childer" together. When I was about thirteen an older brother of mine took me to California. Like most boys of my age I was crazy to go to the theatre whenever the opportunity presented itself, and a minstrel show sent me into the seventh heaven of delight. After seeing Buckley's Minstrels I made up my mind that I would be a minstrel, and spent all my time in practising the bones with incidental song and dance turns. However, I knocked about a bit in various occupations before I got the chance to go on the stage. For a while I earned my living as a waiter in a hotel at Oraville kept by Frank Lawton, afterwards the husband of Josie Mansfield. Then I knocked about the mines for awhile and roughed it generally with all sorts of people. I then became thoroughly instilled with the romance of work, and I attribute much of my subsequent success on the stage to the fact that I have been able to come in actual contact with and close to the hearts of the people. I suffered their hardships; I thrilled with their joys. I was one of the people myself, and I endeavored to faithfully reproduce the nobler type of workingman upon the stage. After seeing the blacksmith scene and the other scenes in The Kerry Gow, the average auditor goes home duly impressed that there is both romance and dignity in a life of honest toil, or as Tennyson puts it, 'Kind hearts are more than coronets and simple faith than Norman blood.'"

"What was your first engagement?"

"I first went on the stage as an endman with Backus and Burbank's San Francisco Minstrels at the old San Francisco Hall, afterward's Maguire's Opera House. Subsequently I traveled all over South America with a minstrel company. I might mention incidentally that I was one of the first endmen to introduce Irish songs in a minstrel performance. Minstrelsy has had its day. Its most amusing features have been absorbed in farce-comedies and other nonsensical entertainments of the potpourri order. With the exception of the first part, there is very little of the old-fashioned minstrelsy left in the modern spectacular variety entertainment that is classed under the head of a minstrel performance."

"What did you do after emerging from negro minstrelsy?"

"I was engaged for Irish comedy roles at Gilbert's Melodeon in San Francisco. Lotta was a member of the company at the same time. The bill was changed so frequently that we were rehearsing something new all the time, and I appeared not only in Irish sketches but was cast for all sorts of characters in all sorts of plays and sketches. My engagement at Gilbert's Melodeon gave me an all-round experience that was most valuable to me in later years."

"When did you branch out as a star?"

"In the sixties. While at the Melodeon I was so well received in Irish Assurance and Yankee Modesty and other Irish farces that my friends advised me to try starring in a similar line of work. Accordingly I first appeared as a star as Paddy Rafferty in Born to Good Luck and in the one-act piece called That Rascal Pat at Portland, Ore. The venture proved successful, and at the end of the tour I came on to New York to have Fred Maeder write me a play."

"And did he?"

"Yes, he wrote a piece called Help, in which I starred for about five years. In was in that play that I first appeared at Wood's Museum, in New York. It was a sketchy piece of the Fritz order, and gave me the opportunity to introduce various specialties by appearing in Irish, German and negro characters."

"Was The Kerry Gow written to order?"

"Yes, the idea and plot of the Kerry Gow was my own conception. I had been thinking up scenes for it ever since I went on the stage. Charles R. Gardiner can testify that I told Bartley Campbell in his presence of the incidents that I wished him to dramatize for a new play. Mr. Campbell was too busy at the time as the house dramatist of Hooley's Theatre, and regretted that he couldn't undertake the work. Accordingly, somewhat against my judgment, I decided to let Fred Maeder write the play, stipulating that it be written under my direction. After he had been at work for some time I saw that he was turning out a play not at all worthy of the subject. He wanted me to pad the performance with specialties and character sketches. I still have his manuscript which was never completed and for which I paid Mr. Maeder $400. Then I went to Frederick Marsden, and gave him a skeleton outline of the play I wanted. He wrote the piece in accordance with my ideas and I paid him $3,000 for the manuscript."

"Where was The Kerry Gow produced?"

"It was brought out in San Francisco twenty-one years ago, and made a great hit. Annie Pixley appeared as Alice, and Winnetta Montague was the Nora of the original cast. The Kerry Gow might be termed a romance of work. Your effete up-to-date theatregoer who is so blasé that a 'popular' play no longer appeals to him would probably not come to see The Kerry Gow, but theatregoers generally never seem to tire of the piece. It seems to be a play so full of comic and pathetic human nature that it will never wear out."

"Did Marsden use Maeder's manuscript?"

"Oh, I forgot to tell you about that. As I had discarded Maeder's manuscript as utterly unsuitable I didn't say anything to Marsden about it. After the production of The Kerry Gow he heard that Maeder had done some work on the play. He was so mad that he wouldn't speak to me for a while. However, I was able to convince him that I had originated the idea of the play, and also that in giving him a synopsis of the plot I had not made use of anything that was originated in Maeder's manuscript. So we became very good friends again. Afterwards he wrote Shaun Rhue for me, which was produced nineteen years ago, and which I have been alternating with The Kerry Gow ever since."

"Who devised the idea of Shaun Rhue?"

"It was partly founded on a play called Maum Chree, which I put together from scenes and incidents in various Irish dramas and farces in which I had appeared. I played Maum Chree with considerable success during the earlier part of my career. But otherwise Mr. Marsden is entitled to the credit of having written an entirely new play."

"You have another play called The Donagh in your repertoire. Tell me about that."

"The Donagh was written for me by George Fawcett Rowe. It was originally produced in Chicago and proved very successful. But The Kerry Gow and Shaun Rhue are drawing so well on the road that I am keeping The Donagh in reserve. It is a heavy scenic play, and I play it principally in the larger cities."

"Have you had any adventures on the road?"

"Nothing especially exciting. Once when I was booked in a Western town I was met at the depot by a delegation of citizens who overwhelmed me with delicate attentions. They had a carriage waiting for me, and two of the aforesaid citizens rode with me to the best hotel in the place. They insisted on carrying my satchel to my room, and listened to everything I said with rapt attention. As I was rather in need of some refreshment, after my long and dusty ride, I rang for the bell-boy and instructed him to bring up several bottles of wine. Thereupon my boon companions looked at me and at one another with the utmost astonishment. Finally one of them exclaimed:

'Did I understand you to order wine Mr. Murphy?'

'Certainly,' I said, 'Why not?'

"Then the other broke in. 'And do you consider that a consistent or honorable action for a temperance lecturer?'

'Temperance lecturer,' said I, 'Who under the sun do you take me for?'

'Why, Francis Murphy, of course.'

'Francis Muphy, not if I know myself. I'm Joseph Murphy, the actor. There's the bell boy. Don't go, gentlemen, don't go.'

"But they both lit out as if the devil was after them. The best part of the joke is that poor Murphy of oratorical water proclivities had to walk to the hotel and carry his own satchel, as he came on the same train that I did."

"You are reputed to be worth three quarters of a million dollars. Don't you ever think of retiring to enjoy a life of luxurious leisure?"

"No, my boy, not as long as I'm able to act. Why I laid off the year of the Chicago World's Fair. It was perfect misery to me to be idle. Do you think a race horse is happy when it is turned out to grass? Do you think any star gives up the stage from choice? I fully endorse what Stuart Robson said in your interview with him. Continuous acting makes it impossibe to accumulate mental rust. Its influence is so stimulating, that it keeps you young and active in body and mind. The season I rested I spent four months in San Francisco, where I have a city residence. I devoted a month to the World's Fair, and spent the rest of the time fishing and hunting. After fifteen months of luxurious leisure, as you call it, I was delighted to get back to work again."

"Any hobbies besides fishing and hunting?"

"No. I'm fond of painting or trying to paint marines and landscapes. I make outline sketches during my Summer vacations, and frequently work them into my paintings while on the road. It helps to fill in many an idle hour at one-night stands. One-night stands are very trying, and an objectionable feature of theatrical life. But I manage to keep in robust health in spite of often losing my rest through rising at unearthly hours to catch the only train that will connect with a one night stand in time for the evening's performance. I have only missed one performance in twenty years. And that performance was a matinee at which my brother took my place."

Then Mr. Murphy and I adjourned to the Morton House, where he confided to me that some day he intended to give an elaborate spectacular production of The Kerry Gow at a Broadway house, not so much for the purpose of making money as to compel the class of metropolitan theatregoers who never patronize a road star at a popular-priced house to acknowledge that The Kerry Gow is really worth seeing.

A. E. B.

An old church in Lowell, Mass., is to be turned into a theatre. It is the Shattuck Street Church which has been leased by C. H. Wiley. The stage will be built where the pulpit stands, and the house is to be ready for next season.

VAUDEVILLE STAGE

MARK MURPHY.

This is a picture of the favorite Irish comedian, Mark Murphy, in the character of Butter Scotch in the successful burlesque, Thrilby.

Mr. Murphy was born in Brooklyn, but at an early age he began his travels, going across the country until he finally found himself in San Francisco. Here in 1876 he met M. A. Kennedy, who was a manager of importance, and was about to produce a piece called Around the Clock. Kennedy took a fancy to Murphy and gave him a chance to distinguish himself in the concert-hall scene of the play. He did an Irish song and dance which caught on, and he has been successful in the same line of business ever since.

He met Thomas Murray in Kansas City in 1878, and the two comedians formed a partnership. They secured a play called Our Irish Visitors, and managed to interest J. M. Hill in a starring venture, which proved immensely profitable for all concerned for over six years.

When Murray and Murphy dissolved partnership, Murphy starred successfully in O'Dowd's Neighbors. After that he played in several farces, and filled special engagements at the leading vaudeville theatres until he originated the character part of Butter Scotch in Thrilby, in the second act of which he introduces his Irish specialty, with songs and dances.

Early in March Mr. Murray will begin a tour of the Keith circuit. He will star next season in a new farce called Too Many Murphys, under the management of Harry S. Phillips, of Montreal, Can., who is well known as the backer and manager of John L. Sullivan.

Mr. Murphy has great hopes for this tour, and as his popularity is as pronounced as ever, his hopes will probably be realized.

THEATRES AND MUSIC HALLS.

Hammerstein's Olympia.

Jane May, the French pantomimist, who has been starring in Miss Pygmalion, is a newcomer this week. She does a monologue, in which she introduces songs and imitations of Sarah Bernhardt and Letty Lind. Another addition to the bill is Mons. O'Gust, the celebrated mimic. The other performers are Fanny Wentworth, the "Female Grossmith"; Carl Hertz, illusionist, assisted by Mlle. D'Alton; Virginia Aragon, the wonderful high wire artist; the Leamy Sisters, revolving trapeze artists; P. Castor Watt, quickest of change artists, the Five Jees, in their musical smithy act; Sadi Alfarabi, the Russian equilibrist; the Savonas, musical experts, and the Elliotts, bicycle performers.

Tony Pastor's.

Hughey Dougherty is the star this week. He has some new views on the Venezuela question. Others in the interesting bill are Pearl Andrews, the American dialect mimic; Kitty Mitchell, a comedienne who has firmly established herself as a favorite; Gyori Juliski, the Hungarian vocalist; P. C. Shortis, banjo expert; Charlotte Ray, singing comedienne; the Nelson Trio, comedy sketch artists; John D'Almas and his performing monkeys, apes and bears; Deltorelli and Glissando, musical clowns; the Valdares, bicycle experts; Mrs. D'Almas, wire walker and juggler; Mlle. Valesca, Parisian trapeze artist; Kent and French, acrobatic comedy sketch; Mlle. Tatali, flying rings specialty; and Tony Pastor, parody singer.

Proctor's.

Bonnie Thornton heads the list this week. Her assistants include Gus Bruno, dialect comedian; the Twin Sisters Abbott, singers; Matthews and Bulger, parody singers; the dance du ventre bear; the Donatos, one-legged clowns; Mlle. Fasetty, acrobatic dancer; Les Andors, quick change artists; the Four Schrodes, acrobats; Haines and Pettingill, comedians; the Vidocqs, comedy duo; Daisy Mayer and her pickaninnies; Lydia Dreams, cartoonist and ventriloquist; Carroll and Hindes, comedians; Clara Beckwith, champion swimmer; Monroe and Melrose, comedy duo; De Veaux and Archer, musical comedians; Jessie Livingston Fox, singing soubrette and the Downies, acrobats and revolving globe experts.

Proctor's Pleasure Palace.

The Bengalis, two midget singers and comedians, direct from Paris, make their American debut this week. Others in the bill are the Photis-Pinaud troupe of pantomimists and dancers, the Coochee-Coochee dancing bear, Matthews and Bulger, comedians and parody singers; George Lockhart's comic elephants; Ella Zuila and Lulu, wire artists; John W. Ransome, "The Ruler of New York," the Black Patti; the Mimic Four; Charles Litllon, strong man on the slack wire; Bruet and Riviere, French comic duettists; the Four Mosers, acrobats and jugglers; C. W. Littlefield, mimic; Gertrude Mansfield, comedienne; Alonzo Hatch, tenor; the Loretts, necromancers, and Lillian Ackerman, serio-comic.

Keith's Union Square.

John Mason and Marion Manola Mason head the bill again this week in their sketch, Criss-Cross. The others are the Vaidis Sisters, trapeze artists; Harry Lamore, slack wire grotesque; James A. Ten Eyck and Fred A. Plaisted in a rowing contest; Hewelt's mechanical theatre; the three Freres Mathias in The Devil's Kitchen; Bentley and Cameron, musical comedians; Conway and Leland, one-legged clowns; John and Nellie McCarthy, parody singers; the Sankey Brothers, acrobats and head-balancers; the Quaker City Quartette, musical blacksmiths; Eddie E. Evans, club swinger; Three Wright Sisters, songs and dances; Morton and Mack, Howard and St. Clair and Joe Hardman, comedian.

Koster and Bial's.

The bill remains the same as last week, and includes Marthe Marthy, the French comedienne, who has made a hit; Paul Martinetti's pantomime troupe, in A Terrible Night; Rosie Rendel, transformation dancer; Paul Cinquevalli, juggler; Mons. La Roche, spiral ascensionist; Woodward's trained seals and sea lions; the Marlo-Dunham Trio, mid air horizontal bar act; the Craggs, gentlemen acrobats; Bernito, double-voiced vocalist, and the living pictures.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—John Mason and Marion Manola Mason appeared last week in a short sketch, called "Criss-Cross," which was specially written for them by John J. McNally, the author of several successful farce-comedies. The "plot" of "Criss-Cross" consists of a quarrel between the leading man and the woman of a theatrical company, who live in a theatrical boarding-house which is run by the manager of the company. In the end the quarrel is patched up, and the participants accept each other for better or worse. Between the beginning and end of the difficulty, the quarrellers rehearse their specialties together and separately. Mr. and Mrs. Mason sang "Louisiana Lou" as a duet. Mr. Mason sang "She Wanted Something to Play With," and Mrs. Mason sang a song called "Partners," dressed as a newsboy.

During a soliloquy Mr. Mason recited a few lines from Yorick's Love, in a way which brought a spontaneous burst of applause. If he had introduced a stirring recitation instead of a comic song, he would undoubtedly have made an emphatic hit. Even the patrons of vaudeville like to be thrilled as well as amused, and Mr. Mason has a chance to improve the sketch wonderfully if he will profit by this suggestion. The gag line introduced which has to do with the private affairs of the performers ought to be cut out. Something of the kind is used by almost every sketch team, and the Masons ought to be superior to that sort of thing. The sketch as a whole found favor with the spectators.

Les Trois Freres Mathias made a big hit with their eccentric acrobatic specialty, The Devil's Kitchen. A cook is seen at work beside his range in a kitchen, when suddenly two devils appear, and then the three begin a series of very funny tricks, such as falling through the holes in the top of the stove, and reappearing through the oven doors and so on. They are a very agile trio and were warmly applauded for their efforts. Hewelt's mechanical theatre, with its Midway marionette, seemed to please. Signorita Giacinta Della Rocca, with her sweet face and her command of the violin, was encored for her solos. Barker and Levy in their new strong men act were quite successful. The muscle dance, chest expansion and hair lifting feats were the best features of the act. The Vaidis Sisters did their revolving trapeze act which has already been spoken of in THE MIRROR.

Golden, Chalfont and Golden, who were an addition to the regular bill, gave a creditable performance and brought a good many laughs. The rolling globe and juggling act by the Johnson troupe was as effective as usual. McCarthy and Reynolds did a neat sketch in which they cracked some good jokes. The songs, recitations and repartee in the sketch by the Fitzgibbon Trio were fresh and up to date. Bernice Nata, the "Submarine Princess," performed some very clever tricks in a tank. The Edisons introduced some novelties in the musical line. Cooke and Clinton proved themselves expert rifle shots. Mlle. Olive juggled a baton like a drum major, and Billy Mack told some black-face jokes and sang some colored songs.

KOSTER AND BIAL'S.—Mlle. Marthe Marthy made her first appearance in America, here, last Monday evening and met with considerable success. She appeared first in a rich evening dress, and sang some French comic songs, in which she used her voice in a most remarkable way. She gave imitations of different birds and animals, and yodeled like the typical stage Tyrolean. She disappeared for a few moments and reappeared seated on the back of a property donkey. She was dressed in an outlandish costume, and made a very funny picture indeed. She sang a song, during which the donkey breathed fire and smoke from his nostrils. Mlle. Marthy was warmly applauded for her efforts.

The rest of the bill was the same as the week before, and included funny pantomimic work by Paul Martinetti and his troupe; double-voiced vocalisms by Mons. Bernito; the spiral ascension act of Mons. La Roche; Rosie Rendel's transformation dances; mid-air feats on the horizontal bars by the Marlo-Dunham Trio; expert juggling by Paul Cinquevalli; and wonderful tumbling by the Craggs. The living pictures closed the programme as usual.

HAMMERSTEIN'S OLYMPIA.—The wonderful act of Virginia Aragon on the invisible wire aroused the greatest enthusiasm at every performance. She is undoubtedly the queen of wire walkers. Fanny Wentworth has become a great favorite, and her refined and artistic monologue at the piano gains her new friends nightly. Carl Hertz has deft fingers, and a pleasant, colloquial way of talking to the audience. His tricks are quickly done, and there is no unnecessary hocus pocus in his work.

The Elliott Family, who appeared early in the evening as the Savonas in a musical turn, won applause for their marvelous tricks on bicycles. The Five Jees furnished fun and music in equal quantities. They play on some very peculiar instruments. The Leamy Troupe circled around on their revolving trapeze, with its bicycle motor, and posed as gracefully and looked as pretty as ever. Sadi Alfarabi, who is quite a handsome youth, builds his pyramid and balances himself on top of it in the most nonchalent way imaginable. P. (which does not stand for Patrick) Castor Watt changed his costume a dozen times without leaving the stage. He ought to make a good detective. The Avolos' wonderful bar performance is as effective as of yore.

PROCTOR'S PLEASURE PALACE.—Bonnie Thornton sang her topical ditties as successfully as ever. "Down in Poverty Row" is gaining in popularity. John W. Ransome told of his friend Lozinski and others, and sang of politics and other things. The Black Patti was applauded for her fine rendition of difficult solos.

The Twin Sisters Abbott, Gertrude Mansfield, Lily Post and Mabel Russell vied with each other in singing pleasing songs. The four Mosers and the Pantzer Brothers did acrobatic work of different styles. Jules Levy played well and smiled happily at the applause. Haines and Pettingill gagged in their pool-room sketch which continues to be funny.

Ella Zuila and Lulu did some fine work on a tight rope stretched from the rear of the stage to the gallery front. One of them shot off a cannon and the other rode across twice on a bicycle. Daisy Mayer and her pickaninnies danced and sang. The Gypsy Trio sang Hungarian songs. De Veaux and Archer are a clever team of musical comedians. The Downies did some clever acrobatic work. Monroe and Melrose were pleasing in a comedy sketch.

TONY PASTOR'S.—Ben R. Harney was one of the new features last week, and he made a hit of substantial proportions. His act consists of delineations of negro character, in which he accompanies himself on the piano in excellent style. He also sang a couple of negro melodies with a unique dance for each one. There is a genuine Southern flavor to his work, which shows that he has lived among the darkies, and studied their ways closely. When he improves his delivery, his act will go even better than it does now.

Kitty Mitchell made a big hit, as usual. Her version of "The Streets of Cairo" song is alone worth the price of admission. It is the neatest thing in this line of work seen here in many a long day. Matthews and Bulger sang a lot of new parodies, and were encored many times. Pearl Andrews imitated a number of performers who have appeared on Pastor's boards with great success. Maud Harvey's chic manner and merry songs won favor.

Gyori Juliski, the Hungarian prima donna, sang "The Suwanee River" and "The Ship I Love" in English and two other songs in some foreign tongue. She has a very deep contralto voice which is strong and sympathetic. She dresses like a Hungarian gypsy. Her success was pronounced. Lawrence and Harrington gave their familiar sketch of East Side life. George P. Murphy and Kitty Kursale furnished amusement with their sketch, Private Theatricals. Josephine Sabel's songs were well received. Weston and Beasley did a good knock-about sketch. Charles V. Seamon furnished eccentric comedy in unlimited quantities. Allen and West's musical turn was applauded. C. W. Littlefield imitated birds and people successfully. The King Sisters sang, danced and swung Indian clubs gracefully. Tony Pastor was on hand as usual with his songs, all of which made hits. Next, a farce by Charles V. Seamon, closed the performance.

PROCTOR'S.—There were nineteen turns on last week's bill here. George Thatcher made a hit with his monologue and songs. Pilar-Morin and her company played the pantomime, A Japanese Doll, which met with favor. Charles Lufflon lifted heavy weights while standing on the slack wire. Mlle. Frasetty proved her versatility by playing the violin and the xylophone in splendid style, in addition to her acrobatic dancing specialty. Her musical selections were of a high class and were deservedly applauded.

Lillian Harper, a dainty comedienne, who reminds one irresistibly of Lotta, in face and method, sang some catchy songs, and made an emphatic hit. The Donatos and Les Andors are foreigners who amused effectively. Swift and Chase brought music from many instruments. Alonzo Hatch, with the assistance of his stereopticon, sang in a very high tenor voice some popular songs.

The others who appeared were Edward and Louise Lorett, necromancers; Sisters Beaumont, singers and dancers; Fisher and Mason, comedians; Albertus, club juggler; Mason and Titus, shadowgraphists; Mat Farnum, dancer; Hines and Coulby, the Italian and the monkey; the Smiths, musical comedians; Nellie Lawrence, serio-comic, and Lydia Dreams, ventriloquist.

MARTHE MARETY.

A tall, handsome brunette with expressive eyes, Titian-tinted hair, a characteristic retroussé nose a la Yvette Guilbert, such is Mlle. Marthe Marety, the new French *chanteuse excentrique*, who made her debut at Koster and Bial's last Monday. This is Mlle. Marety's first visit to New York, and she does not speak a word of English. That does not prevent her, however, from delighting her audiences with her amusing burlesques, imitations and songs.

The singer was born at Lyons, France, about thirty years ago and was educated in a convent but at an early age her artistic temperament asserted itself. On leaving the convent she sang romantic ballads at concerts and attracted so much attention that she was encouraged to go further afield. She is a born comedienne and she took advantage of this natural gift to introduce on the stage of the *cafe chantant* a number of laughable sketches, imitations, and burlesques that proved wonderfully successful. She went to Paris and appeared at the Alcazar and the Champs Elysies during the Exposition of 1889-90 and was very successful.

One of the best features of her performances at Koster and Bial's is when she makes her entrance attired in full evening dress and seated on the back of a property donkey—who, by the way, is her husband.

THE FEMALE GROSSMITH.

FANNY WENTWORTH.

The day was one of those close, humid ones occasionally experienced in New York, and when a MIRROR man was ushered into the apartments of Fanny Wentworth, the English entertainer, who is one of the features of Hammerstein's new bill, he found that artist in a state of semi-collapse.

"Dear, dear me," she said, as she extended a cordial greeting to the scribe, "here I've been sitting all day, in the thinnest of Summer dresses, trying to keep comfortable. I've had the steam turned off, and the window wide open, but the rest of the hotel is so dreadfully warm that I can't seem to get my rooms cool. However, you haven't come here to hear me grumble about the weather, so I'll drop the subject and talk of something more interesting."

"Yourself, for instance," suggested the reporter.

"Oh, come now, you've kissed the Blarney stone, I know you have," said Miss Wentworth, with a laugh, as she seated herself at the piano, "well, I suppose you want to know how I like America. As this is my third visit, I am fully qualified to express my delight at being back again in a country where I made many successes before I took up my present line of work. I was an opera singer, you know, and was a member of Agnes Huntington's company when she toured the United States a few seasons ago.

"How did you come to go into the music halls?"

"There is such a craze for vaudeville in England, that I made up my mind if I did something a little different from the other performers, I would be successful, and could make more money than in any other line of dramatic work, so I practised a little sketch, and obtained an engagement at the Palace, which is, as you know, the highest-class music hall in London. My success was so great from the very start that my engagement, which was originally for two weeks, was extended, until five months had rolled around. I introduced new sketches from time to time, and each one seemed to take better than the one before. Besides appearing at the Palace every night, I filled a great many private engagements, at which my sketches took even better than in the hall. I had the honor of appearing before royalty three times in three weeks, at Lord and Lady Iveagh's home."

"How have your American audiences treated you?"

"Well, on the first night they seemed a bit skeptical and cold. Although they seemed to enjoy my work, they did not express their enjoyment in the hearty way I have been accustomed to at home. However, since then I have been feeling more at ease, and consequently my reception has become more cordial at every performance. On Sunday evening at the concert, I was accorded a regular ovation, and I am now quite satisfied with my success."

"Will you do any of your other sketches during your engagement at Olympia?"

"Oh, yes; I think I shall do my "New Man" sketch, in which I satirize the craze for cricket, golf, football and cycling. The only thing I fear is that the Americans do not enthuse over some of these sports as the English do, and consequently they would not understand the hits. Shall I run it over, to give you an idea of it?

The MIRROR man said he would be delighted to hear it, and Miss Wentworth, with an attentive audience of one, did her "new man" sketch, as carefully as though she were entertaining thousands. The MIRROR man made a number of suggestions in regard to the changing of certain expressions, and giving the whole skit an American flavor, for which Miss Wentworth seemed very grateful.

"What other sketches have you in your repertoire?"

"Burlesque Up To Date is one, then there is A Polyglot Party. I also have an original arrangement of Her Golden Hair Was Hanging Down Her Back, played in the style in which it would have been composed by Mendelssohn, Mozart, Gounod, Chopin, and Listz. My Tin Jee Jee song, which I sing in my Up to Date At Home sketch, was a tremendous hit in England. This silver breastpin, made as you see in imitation of a little tin jee-jee, was given me by the publishers of the song."

Here Miss Wentworth stopped talking about herself and chatted of other things. THE MIRROR man learned that she is very fond of grand opera, and thinks Jean De Reszke an ideal exponent of the heroic roles. She had seen Michael and His Lost Angel, and could not find words to express her admiration for Viola Allen. She is very fond of bicycling, and has purchased a wheel, on which she takes a spin every morning, making an occasional spurt, during which she passes every live "jee jee" on the road.

PREPARING FOR LOIE FULLER.

The light effects used in Loie Fuller's Fire Dance, in Salome, which she will present at Koster and Bial's 17, will be remarkable. Most of the light is thrown through glass, from beneath the dancer. Koster and Bial's stage will be torn up and rebuilt, in order that the dance may be properly presented. This work will be done under the direction of the electrical and mechani-

cal experts who were employed for this purpose in London and Paris. Miss Fuller, who is now filling a special engagement in Nice, will arrive here the latter part of next week.

BESSIE BELLWOOD DID NOT SAIL.

The White Star steamer *Teutonic* had just slipped away from the dock on last Wednesday morning when a cab came dashing down, driven furiously by a cabby who seemed utterly regardless of the rights of other vehicles. When the vehicle reached the place where the cabin gangplank usually is the door was opened and out jumped bouncing Bessie Bellwood and her maid. Miss Bellwood had engaged passage on the steamer, and all of her baggage had been put on board long before. The look of disappointment on her face can be better imagined than described. Seeing there was no help for it, however, she simply turned to the crestfallen cabby and asked him to be kind enough to take them back home again.

The New York papers had very amusing accounts of the affair, and told of how Bessie got very angry and "said things."

A MIRROR man met Miss Bellwood on Friday and she hastened to assure him that she had not lost her temper in the slightest degree. "You'd think from the bloomin' papers, I'd lost me 'ead," she said, "and let loose 'the finest flow o' language ever 'eard,' as the comic song puts it, but I didn't; I simply saw that the ship had sailed, and there was no 'elp for it. The only thing I'm annoyed about is that I 'aven't a blessed thing to wear, for all me clothes went over in the trunks on the *Teutonic*."

Miss Bellwood will sail to-morrow on the *Britannic*.

HAMMERSTEIN'S MARGUERITE.

Marguerite, the new spectacular opera and ballet, written, composed, arranged, rehearsed and produced by Oscar Hammerstein, will be presented next Monday evening in the Olympia Music Hall.

The piece has been in preparation for weeks past, and will be produced with a good cast, new scenery, costumes and mechanical effects, and every accessory that can possibly be used to make its success a sure thing. The music is said to be in Mr. Hammerstein's happiest vein, and excels anything he has so far done in the same line. Every word of the libretto was also written by him. The orchestra will be under the direction of Herr Fritz Scheel, who has been conducting the Sunday night concerts in the Music Hall.

YVETTE GUILBERT DEPARTS.

Yvette Guibert sailed for Europe on Wednesday last by the *St. Louis*. She was accompanied by Ted D. Marks, her manager. The divette expressed great pleasure at the manner in which she was received and treated by the American press and public. Ted Marks announced his intention of bringing Guilbert back again in December next, for a longer and more extended tour of the American cities.

Yvette took home with her a copy of Fay Templeton's song "I Want Yer, Ma Honey," which she will add to her English repertoire.

The night before she left, she attended the performance of Primrose and West's Minstrels, and as she had never seen a minstrel show before she was delighted.

NEWARK THEATRE WILL CHANGE HANDS.

Hyde and Behman, the Brooklyn managers, have secured Miner's Theatre in Newark, and will take possession about May 1. The house was built by H. C. Miner several years ago, and he has since managed it. Hyde and Behman will run it in conjunction with their Grand Opera House and Gaiety Theatre, in Brooklyn, playing stars and combinations. Hyde and Behman now have six theatres under their control.

AN ABSURD RUMOR.

A paragraph was printed in one of the New York papers one day last week, stating that Kohl and Middleton, the Chicago managers, were trying to buy Koster and Bial's. When spoken to about the matter, C. B. Cline said: "The idea is perfectly absurd, and Mr. Bial was very much annoyed that such a rumor should be put in circulation. I don't know how it originated, but there is no truth in it whatever."

C. B. CLINE WILL REST.

C. B. Cline, the business manager of Koster and Bial's, has been in ill health for some time, and upon the advice of his physician will take a much needed rest. He intended to sail for Europe this week, but has changed his mind and will go to Florida instead.

Mr. Cline has thousands of friends in this city, and he will carry with him on his trip their united wishes for his speedy return with his health completely restored.

M. B. CURTIS IN VAUDEVILLE.

M. B. Curtis and his wife will make their vaudeville debut next Monday at Proctor's theatres. They are to do four turns a day; two at each house. Their offering will consist of a comedietta, founded on incidents in Sam'l of Posen, the play in which Mr. Curtis made a fortune a few years ago.

MARTINETTI'S NEXT PRODUCTION.

Paul Martinetti's big scenic pantomime production of Robert Macaire will be put on at Koster and Bial's on Feb. 17. Preparations are being made on a very extensive scale. New scenery and properties will be used, and a large ballet is now being rehearsed. Manager Bial intends that this shall be the biggest pantomime production of the season.

OLYMPIA'S ROOF GARDEN.

Active work has been resumed on the roof-garden of Hammerstein's Olympia. An immense force of workmen will be kept constantly employed until this feature of the great amusement temple is finished. The garden will cover the roof of the entire building, and when completed will be the largest of its kind in the world.

THE BROOKLYN HOUSES.

Hyde and Behman's.

Lydia Yeamans Titus heads the bill. Others are Will H. Fox, the three Powers brothers, Harry Watson and Alice Hutchings, Brown and Harrison, Lillie Western, James and Lucy Alligon, Whiting and Shepard, Mitchell and Hess and the Hawley brothers.

Star.

The Night Owls are blinking here this week, and a succession of packed houses may be expected. The new idea of smoking concerts has met with pronounced favor. The cozy house was filled every night last week with men who like to look at the stage from behind a cigar in preference to guessing at the nature of the performance from behind a Gainsborough hat.

Gaiety.

Primrose and West's Minstrel company is the attraction this week. The full company of twenty performers appear in a varied programme full of bright fun and melody.

VAUDEVILLE JOTTINGS.

Some vaudeville performers find the "split" a difficult trick on a good solid stage, but Virginia Aragon seems to think nothing of it when she does it on the thinnest of wires stretched in mid-air, with nothing but a little Japanese umbrella to steady her nerves.

The Twin Sisters Abbott, who were at Proctor's last week, will rest for the next two weeks, after which they will fill five weeks at Proctor's Theatres. They sail for Europe in April.

Tony Pastor says that Gyori Juliski, the Hungarian vocalist, is the greatest lady singer who has ever appeared on his stage.

Louise Dempsey and the Ducrows joined the Early Birds company at the Star Theatre in Hoboken yesterday.

Maggie Cline, who was engaged for Poli's Wonderland, in New Haven, last week, was obliged to cancel on account of illness.

Smith and Cook, the comedians, will be at the head of their own company next season. They have closed with Harry Morris' Entertainers.

Sam T. Jack, who has been on a trip of inspection, visiting each of his companies on the road, will return to Chicago this week.

The funeral of Edward McGuire, lessee of the Bon Ton Theatre in Jersey City, who died on Sunday, January 26, of pneumonia at his residence in this city, took place on Tuesday last. Jersey City Lodge of Elks, of which Mr. McGuire was a member, attended in a body.

Mr. and Mrs. Sidney Drew will make their debut on the vaudeville stage next Monday at Keith's Union Square Theatre in a comedietta called In Clover.

The Photis-Pinaud Troupe, who are at Proctor's uptown house this week, are on their way home from the Pacific Coast to Europe.

Matthews and Bulger and the performing bear, which gives a realistic but inoffensive rendition of the walk around which made the Midway famous, are appearing both at Proctor's Pleasure Palace and Proctor's Twenty third Street Theatre this week.

For the benefit of those who do not know, it may be explained that a "jee jee" is a horse. Fanny Wentworth's song about the "Tin Jee-Jee" refers to a tin horse which was on the shelf of a toy store. In England a sport, instead of saying "I've lost me money on der skates," would remark, 'I've dropped me bloomin' shiners on the jee-jees."

The scenery used during the fire dance in Loie Fuller's Salome is all painted on wire gauze.

George Holland, manager of Holland's New Theatre in Cripple Creek, Colorado, sends THE MIRROR one of his hangers with the bill for the week of Jan. 27. The list is as follows: Tom and Trixie Wade, burlesque artists; the Pasquelina Sisters singers and dancers; Eva Lester, soubrette; Mae Vernon, serio-comic; John and Annie Estep, sketch artists; Memphis Kennedy, who is called "the Clever, Comical, Cripple Creek Coon"; Lillie Tudor, soubrette; Harry and Pearl Klein, sketch artists; and Mike Whaler, comedian. There is also a stock company, consisting of Lillie Lee, Rose Mitchell, Lillie Weldon, Trixie Wentworth, Alice Thomson, Lola Norton, Nellie Webber, and Rose Duffy. Professors Billie Gillam and John Webber have charge of the music. With such an aggregation of talent, time ought to hang very lightly on the hands of the gold diggers when their day's work is done.

Thomas Burke and Harry Reed, the two polite and efficient ushers at Tony Pastor's, are now resplendent in new uniforms with gold braid and brass buttons. They have their hands full every day trying to find aisle seats not too near the stage for every patron.

Elsie Adair, who has met with such great success in her new dances at Proctor's theatres, will start on her second tour of the world in June. She is very fond of Japan, and as she is very popular there, will probably make a long stay in the Flowery Kingdom.

Mr. and Mrs. John Mason and the Corty Brothers will be the principal attractions at Keith's Bijou, Philadelphia, next week.

The Gaiety in Philadelphia is still open. The New York Gaiety Girls and boxing tournaments by local sports are the attractions this week.

The Forepaugh Family, who are at the Kensington Theatre in Philadelphia, are under contract with the Barnum-Bailey Circus for next season. Pearl Forepaugh is making a hit with her triple somersault.

Zelma Rawlston, the talented young woman who has been so successful in vaudeville, has joined the Thrilby company, and opened with it last night at the Grand Opera House in this city. She plays the part of Zoo Loo and does her specialty. Miss Rawlston will undoubtedly be successful, judging from her work in the past.

George W. Day, the popular monologue entertainer, is pushing his new song, "Dolly's Mamma," along the road to popularity.

The usual concert was given at Olympia on Sunday evening. Marie L. Brackman and Josephine Turner sang, Herbert L. Clarke played the cornet, and Fanny Wentworth gave her monologue with great success. Herr Scheel's orchestra was as well drilled as ever.

The Schaeffer Family is said to be rehearsing an act in which two donkeys and a pony are used. They will be tossed in the air and juggled, just as if they were the Schaefler boys. Of course the animals are very small and have been in training since their birth.

The three Sisters Hawthorne have made an emphatic hit in London and are booked solidly to December next. The week before last they were the hit of the bill at the Empire Theatre, Brighton. They opened at the Saal Theatre, Hamburg, on Feb. 1, and will go from there to the Folies Bergeres, Paris.

Harry R. Overton, for many seasons an agent for Washburn, the circus man, and late in advance of one of Stetson's companies, has resigned his position with the latter, and is at present at his home.

The 600 employes of B. F. Keith in New York, Boston, Philadelphia, and Providence presented Mr. Keith with a magnificent testimonial on the occasion of his fiftieth birthday last week.

Sissieretta Jones, the Black Patti, was suffering from a cold last week and sang with an effort. She was unable to appear on Friday, as her physician advised her to remain at home. She is all right now. She will appear in a grand concert at Lakewood, N. J., on Feb. 29.

The Trocadero Vaudevilles, headed by Sandow, played to the largest receipts of the season at the Academy of Music, Montreal, last week. Amman, the impersonator, took off the Prince of Wales, and created a sensation. The entire audience rose and stood as if it were Albert Edward himself who was on the stage.

Sandow is rehearsing an entirely new act for his engagement at Proctor's Pleasure Palace, which begins March 2.

The Two Bostons have joined the Trocadero Vaudevilles, to take the place of Mons. O'Gust, who appears at Hammerstein's Olympia.

F. Ziegfeld, Jr., manager of the Trocadero Vaudevilles, is on the lookout for artists with novel specialties. He may be addressed care of Hotel Martin, New York.

There was a row in the gallery of Miner's Eighth Avenue Theatre on Monday night of last week. Three men brought a bottle of whiskey into the house and drank freely when they were not being watched. They soon grew hilarious and raised such a disturbance when Lottie Gilson sang that she was forced to stop. They were arrested and fined $5 each in the Jefferson Market Court next morning.

Elena Leila, a Russian singer, made her American debut last week at the Imperial Music Hall with considerable success. She sang several songs which showed the marvelous range of her voice to perfection.

The Early Birds, a new venture, under the management of Daly, Goodmann, and Emmet, will open their season at the Star Theatre, Hoboken, Feb. 3, and go on the road beginning at Fall River, Mass., Feb. 10. The new company includes Bob and Kitty Emmet, Lillian McNeil, the child wonder; the three Buffons, Howard and Earle, character changes; Parker and Ritardo, sketch artists; Ida Lincoln, descriptive vocalist, and the Du Crows, aerial artists.

Edmund Gerson, the well-known agent, has been appointed sole representative for several of the leading Mexican theatres which are the handsomest in the world. Managers of spectacles with ballets, comic opera and vaudeville combinations desirous of playing during the period of the Grand International Exposition, opening next April, in the City of Mexico, are invited to communicate with Mr. Gerson, who will give them full particulars.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins' South side Theatre: No less than five headliners were on last week's bill, and the business was wonderful. Extra police service was necessary to handle the crowd which clamored for admittance at the opening Sunday matinee. Clifford and Huth were re-engaged, and repeated their hit. George H. Wood, "the somewhat different comedian," appeared for the first time at this house, and his remarks were entertaining. Binns and Binns were clever in their comedy-musical act, and the balance of the programme was arranged as follows: Anderson Sisters, pedal jugglery; Clotbilde Antonio, equilibrist; Willis and Barron, character sketch; Heath and Codd, the Russells; Manizette Flossie, and a revival The Ticket-of-Leave Man by the stock co.

Hopkins' West-side Theatre: Sam Morris gave a very good impersonation of the festive drummer in Sam'l of Posen.

Lyceum Theatre and Music Hall: Washburn Sisters' Last Sensation, under the management of Louis Robil, opened to a packed house and gave one of the best shows of the season in an extravaganza-vaudeville way; Fortuna, or the Princess Tough is good, and John Stromberg deserves credit for the construction of it. Its comedy and music are of the popular order.

The Washburn Sisters revived their famous song, "Evening News," and many coins were showered upon them. Nellie Waters, whose work is on the order of Maggie Cline's, sang songs for which she received many recalls. Emery and Marlow, the comedy duo, Mason and Ryan, Jennings and O'Brien, assisted by little Anna Mabel O'Brien, were very clever. The grand final, "The Birth of Art," was very pretty. Mr Robie is fortunate in being possessed of the services of Jess Burns, the genial representative of this co.; he paved the way in a very attractive manner.

Olympic continuous vaudeville: Kohl, Middleton and Castle should feel proud of this house. Week in and week out the place is crowded. Macart's monkey and dog circus was at the head of the bill. The others were Lulu Wentworth, O'Brien Brothers, Imogene Comer, Smith and Fuller, who introduced a number of novel musical instruments of which they are the inventors; George Fielding, McAvoy and May, Gertie Gilson, Felix and Cain, James Walbrook, the Versatile Three (Gordner, Gilmore and Marshall); Charles Diamond, Ryan, Wood and Ryan; Frank Appell; Daily and Hilton; Allen Waas and Mlle. Pasquelena, the contortion-dancer.

Smith's Casino: The best co. that has so far played at this house was here last week, and Walter Plimmer demonstrated that he knew how to book an attractive bill. The aerialists, Silbon and Seigrist, Diana, in a superb dance, with light effects; the Three Barretts, Bert C. Gagnon; Baker and Randall; Chulita, Hutchinson, Zazelle and Carey; May Estelle Bellmont, Kennard Brothers, the Fords, Dot Darlington, Dan Barrett, Fisher and Wall, and the Casino stock co. in a laughable bit of nonsense entitled Claims, which introduced Sam Williams, James Smith, Carrie Rogers and W. J. Plimmer.

Sam T. Jack's Opera House.—The bill was much the same as the week previous; new specialties by Siegfried, De Forest Sisters, Carmanellis, Gracie and Reynolds and Ida Russell. The operatic burlesque Ivanhoe concluded the performance.

Imperial Music Hall.—Troia and her songs were the feature, and, although she recently appeared in Chicago, her reappearance brought a standing room business. Those who also amused were the Whites, Dave Marion, Ethel Carter, Gilbert, West and Duff, Allen Wightman and Rose Winchester. The Metropolitan Opera co. produced La Mascotte, with Marie Bell in the part of Betina.

The Orpheus: Nellie B. Chandler and her lady orchestra continue, and a good co. filled the bill. Gessil Leon, Burk and Gray, De Philippi's French dancers, May Montford and the usual finale, with Georgie Emery and Emma Weston, and a chorus somewhat augmented.

Park Theatre: Stanley's Californian co. presented a good collection of acts that entertained a full house. In the co. were Burton Stanley, Carroll and Lewis, Henry De Boe Hart and Walling, the Andersons, Mons. William, the Osbornes, Berty Reigel, and the skit, Who Owns the Baby?

Manager George Fair has issued invitations to the press to look over the new Masonic Temple Roof-Garden, which promises to repeat the success it made last season. The innovations will mean practically a new theatre all under cover, 300 feet in the air. Straight vaudeville will be the style of attraction, as heretofore.

Crawford Brothers' Minstrels, under the management of E. M. Hall, are underlined at Smith's Casino.

Jess Burns left in advance of The Washburn Sisters

VAUDEVILLE.

VAUDEVILLE.

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Last Sensation co.; he made many friends while in Chicago and will be always welcome.

Marie Stuart, who recently returned, after playing a number of engagements in Johannesburg, Cairo, Paris and London, is underlined at The Lyceum.

Banks Winter is making quite a hit at Sam T. Jack's Opera House in character comedy parts.

The staff of Washburn Sisters' co. includes Louis Robie, manager; Jess Burns, representative; Phil Hunt, business manager; E. M. Ryan, stage director, Louis Doll, musical director; and Fred. Freeman, master mechanic.

Jack Rosenthal, who will manage the tour of Cora Beckwith, the champion lady swimmer, has arranged a long season, opening in April and embracing nearly all the big cities.

Dick Little, formerly manager of the Marie Sanger Extravaganza co., arrived in Chicago last week, and will make his headquarters here temporarily.

Carrie Lamont will appear at Hopkins' West Side Theatre next week in Muggs' Landing.

E. M. Hall, the banjo expert, is with Crawford Brothers' Minstrels.

William Smith, manager of the Casino, left last week to look over his other house in Grand Rapids.

Colonel Hopkins will attend the big fight in Mexico.

HARRY EARL.

PHILADELPHIA, PA.—Russell Brothers' Comedians, with a company of first class stars, reign supreme at Gilmore's Auditorium, playing to large patronage. May Howard, Falke and Semon, musical artists, the Morellos, sketch artists, O'Brien and Havel, Johnny Carroll, Fields and Lewis, Rex, Burke and Randall, in a quick tumbling act, concluding with the burlesque The Two Off 'Uns the main features. H. W. Williams' Own co. 3.

Joe Oppenheimer's spectacular burlesque of Zero is a great card this week at the Lyceum Theatre, playing to capacity, with two performances daily. Zero is brimful of catchy music, electrical novelties, pretty ballets and grand march led by M. Florence Edwards, concluding with transformation scene, making it one of the strongest attractions playing here this season. In the olio appear Bryant and Cleaver, Hodges and Launchmore, Valdo, Madden and Curan, Charles Banks, Fish and Quigg, and the Monroe Sisters.

At the Kensington Theatre McHenry's English Swells, a fair variety organization, hold the week to medium patronage.

Another great bill for this week at the Bijou Theatre. Crowded houses and well-pleased audiences the standard rule with every change of programme. J. W. Kelly, the Rolling Mill Man, meeting with a great reception. Mr. and Mrs. Sidney Drew remaining for second week in their clever work. Segnomar, the European ventriloquist; the four Angela Sisters, William Denny, Perry and Tenbrooke, Le Roy and Clayton, Morrissey and Proctor, three Avolos, gymnasts; the Nawns, in character sketches; Lil Kerslake, with a very funny troupe of performing pigs; DeWitt and Colby are the main features. The new system of reserving seats in the orchestra and boxes is highly appreciated by the public, and an additional large increase of receipts to the management.

A return to old-time minstrelsy at the Eleventh Street Opera House, with Frank Dumont Minstrels, was a success, the new feature for the week being the burlesque, The St. Paul on Sand, or, Stuck on Jersey.

S. FERNBERGER.

BOSTON, MASS.—Millie Turnour, the daring trapezist, is the feature at the French Gaiety Girls at the Palace this week. Others in the co. are Harry Robsart, Chantrell and Schuyler, Edwards and Conly, the Johnston trio, Wright and Williams, and Jessie Woods and Belle Irving.

The London Theatre Specialty co. at the Lyceum this week includes Brandon and Regent, Hart and Leo, Montague and West, Mackie and Walker, Fitzgerald and Kelly, Ward and Brown, the Sisters Dolores, Deaves' marionettes, Griffin and Cowpert.

Reilly and Wood's co. is at the Howard this week, presenting Dixon, Bowers and Dixon, Madge Ellis, F. D. Bryan, Nellie Forrester and C. E. Moulton, Evans and Vidocq, Rice and Elmer, Billy Eldridge, the three Lane sisters, the Fremonts, and Pat Reilly.

In the Howard's olio are the Bale troupe of trick bicycle riders and acrobats, the Yokohama troupe of Japanese jugglers, Maude Harvey, Allen and West, Mabel Stanley, Fannie Leslie, John and Nellie Sullivan, Mlle. Perkins, Lottie Aymer, Mercer, Kittie O'Neil, Delavan, and the Howard Comedy co.

Old Glory, alias Britian Born, is being given at the Grand Museum this week with Kate Dullas in the leading part. In the olio are Bennett and Dawley, Max Pettingill, Spencer Brothers, Eddie Clarke, Satsuma, and others.

Maggie Cline is the star at Keith's. Others in the long bill are the Johnson troupe of acrobats, the Nighton Brothers, the Corty Brothers, Frank P. Blair and Edith Murilla, Waterbury Brothers and Kenna, Levy and Barker, Alburtus and Bertram, Gilman Low, Forbes and Quinn, and George Powers.

Captain Vetrio, the eater of poisons, remains at Austin and Stone's another week.

JAMES HARRIS.

CINCINNATI, O.—People's 25-2. Al Reeves and his Big Show, including Dan and Nellie Hiatt, C. W. Williams, Delmore and Lee, Mitchell and Jess, the Judges, Smith and Campbell, Charles Hunn and Mae Bober, Agnes Charcot, and Al Reeves. John W. Isham's Octoroons are underlined.

Freeman's had the Martinettis, acrobats; Emma Carus, female baritone; Gardner, vocalist, and King and Allen. Next week, the vaudeville programme will be discontinued, and all the energies of the management directed to the new play, Venezuela.

WILLIAM SAMPSON.

PROVIDENCE, R. I.—Flynn and Sheridan's Big Sensation played a return engagement at the Westminster Theatre Jan. 27-1, and had the banner opening of the season. The performance opened with a chorus by the double co., the Creoles appearing first and the white contingent following them. An entertaining olio was furnished by Mlle. Zitella, Dunn and Collins, Prince Flatow, Snyder and Buckley, Billy Farrell, Eaton and Weathers, and Julietta Nelson. The whole performance closed with a comedy entitled On the Island. Sam T. Jack's Bull Fighters 3-8.

Manager Matt Flynn, of Flynn and Sheridan's Big Sensation, reports that the Sensation and the City Sports are doing excellent business. They are playing return dates and the receipts are highly gratifying to both local managers and to Sheridan and Flynn.

H. C. RIPLEY.

JERSEY CITY, N. J.—The Bon Ton sketch this week has Walter Stanton and Tina Corri, barnyard sketch; the Salambos, who play with electricity; the three Cornallas, gymnasts; Ollie and Mamie La Vines, contortionists, Master Frank Whilman, trick violinist and dancer; Lowrey and Francis, sketch; Mlle. Estelle, juggler; Binney and Chapman, dancers; Vera Nobriga, balladist; the Brannigans, Irish sketch and dancers; little Gussie Felix, singer; Stanley and Furey, sketch, and Dick Sands, dancer. Business good.

WALTER C. SMITH.

SPRINGFIELD, MASS.—Parlor Theatre (H. B. Tucker, manager): Week of Jan. 29 Clark and Temple's Novelty co. James Howard and Fanny St. Clair, comedians; Bert Hale, vocalist and dancer, McCloud and Melville, harpists; Erni, one legged skater; Moreland, Thompson and Bush, song and dance trio, Henry Clark and Mattie Temple in song, dance and ventriloquial specialties.

PITTSBURG, PA.—Avenue Theatre. J. B. Buckstone's three act comedy Married Life was presented to-day by the Avenue stock co. Those appearing in the olio were George Thatcher, Hill and Hull, Lillian Parry, Juno Salmo, Merrit and Sheldon, Nelson, Glinseretti and Maurel, Mattinetti Brothers, and the Fitzpatrick family. Attendance good.

Weber and Field's co. opened at the Academy of Music to a crowded house. The co. is a strong one, including Lottie Gilson, Billy Emerson and a host of first class people. Next week the New York Vaudeville Stars.

The Emile Zola Burlesque co. produced Our Minnie, a burlesque on Erminie, at the World's Museum Theatre.

F. J. DONNELLY.

HOBOKEN, N. J.—Daly's Star Theatre (John Clark, manager): The American Gaiety Girls, including the Huested Sisters, the De Forrests, Ward and Brown, Bob Emmet, Kitty Emmet, Lillian McNeil, the Houdinis, did excellent business Jan. 27-1. Proprietor Daly's new road co., The Early Birds, 3-8.

PITTSFIELD, MASS.—Wonderland Musee and Family Theatre (Arthur E. Seymour, manager): The following pleased good sized audiences week 27-1. Loring and Leslie, Finn and Wesley, Walker and Walcott, and Franklin and Mandell.

STEUBENVILLE, O.—London Theatre (Frank J. Watson, manager): Week commencing 27, Edmund Bryant, singer and monologuist; John Smith and Clara Myers, John and Maud Busby, Larry McCale and Tim Healy; business good.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): The Night Owls kept a S. R. O. audience in good humor 27 and remained all the week. The feature of the opening was the singing by Blanche Walworth. The olio consisted of Gordon and Lick, Lew Carroll, Saharet, Wilbred Conner, in catchy songs, and Sam Collins, the acrobatic comedian, ably assisted by May Clark Van Orten. White Crook 3.

EASTON, PA.—New Palace Theatre (Miles and Graham, managers): The bill at this popular resort for the week 3-8 comprises Williams and Burton, Ida Siddons, Leslie and Curdy, the Sisters Elmore, Ed Rogers, Stanley and Scanlon, and Lave Foy. Business is improving.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): Business continues good. Gilbert and Goldie, Bernard Dyllyn, and Newell and Shevette, the clever bar performers, heading the bill. New people 27, Caton and Herbert.

NIAGARA FALLS, N. Y.—Music Hall (Tierney and Mahoney, managers): Woodthrope and Floyd, Bernard Sisters, La Roy Milliard, Madge Denning, week of Jan. 27. Fair bill; good business.

ROCHESTER, N. Y.—Wonderland Theatre (T. G. Scott, manager): Business exceedingly good Jan. 27-1, the Eidoloscope proving a strong attraction. Vina Chester, Ed. Newell, skater and dancer, George Evans, singing comedian, the Rotchs, high kickers and dancers, Alex. Lawrence, vocalist. All made hits.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): S. R. O. greeted the South Before the War 27. The co. which is composed of colored people, gave a novel performance to the entire satisfaction of all present. Hyde's Big co. 4-8.

Frank White of this city is a member of the South Before the War co.

NEW HAVEN, CONN.—Wonderland Theatre (S. Z. Poli, manager): The Three Dunbar Sisters, O'Brien and Havel, Waterbury Brothers and Kenna, Canfield and Carleton, the Maginleys, Haynes and Redmond, Ed Banker and McLean Hall are the talent week of Jan. 27-1. The same old story, crowded houses twice daily.

MATTERS OF FACT.

Amy Ames is disengaged and invites offers for the season. She may be addressed care this office.

Edmund Gerson, who is the agent for the principal Mexican theatres, is prepared to book spectacular, comic operas, and vaudeville companies during the Grand International Exposition at the City of Mexico, which opens during April. Mr. Gerson's office is at 126 Broadway.

The De Forrests, the famous whirlwind dancers, who have just completed a successful tour over the vaudeville circuit, are open to accept offers for the balance of the season.

The Campbell Hotel, 55 West Forty-Second street, has been leased by H. F. Griswold, and will be re-named The Griswold. The house has been newly furnished and decorated, and is in first class order. Professionals will be favored with special rates.

Principals are wanted for the Susie Kirwin Opera company. Applications should be made to A. L. Wilbur, manager, 254 West Twenty second Street.

Good attractions are wanted at Punxsutawney, and Du Bois, Pa., by Manager Charles Fish, for the month of February.

Good attractions are wanted at the Columbia Theatre Muscatine, Ia., for this season. The theatre is built on the ground floor.

Bert C. Thayer is the recipient of much praise from press and public, for his clever characterization of the role of Lord Carlingford in The Globe Trotter.

The Grand Opera House, Louisville's popular theatre, has still some desirable open time for the balance of this season. The business done by this house has been most satisfactory to the visiting attractions, as well as to Manager James E. Camp.

Ada St. Claire is open to offer as contralto and character for opera or comedy.

F. Heerman, the costumer, has removed to larger quarters at 1506 Broadway. This change was necessary, owing to the growth of his business. Heerman's strong testimonials have been borne out in his present work and the increase in business.

"Stage Manager," care this office, wants a young and attractive soubrette, who can sing and dance, to head a first-class comedy company next season.

A first class theatre in a city of 30,000 population and boosted solid for the balance of this and next season, is for sale, or the right party can secure half interest in same by applying to St. Ormonde and Grahame, 1368 Broadway.

Charles A. Pusey has made a hit with Rice's Excelsior, Jr., company at the Olympia.

"Stereopticon," of 13 East 125th Street, with fine apparatus, wants to negotiate with vaudeville artist to illustrate songs.

Juliette Irving is disengaged. She is a capable character and heavy woman, and should readily secure an engagement.

Howard and Bland, "the rube and the kid," scored a big hit at Keith's Bijou, Philadelphia, and are duplicating their success at Keith's Boston theatre this week.

Florence Myring has resigned from A Texas Steer company and returned to New York. She is at liberty to consider offers for the balance of the season, and may be addressed care of this office.

The Jessie Mae Hall company is meeting with big success in the West. Miss Hall has secured a new play, the principal part being a child of twelve. A production of the piece is in preparation, and an effort will be made to place it in the best houses. The play is by an unknown author.

Nellie Maskell is at liberty for character old women. She should be addressed care this office.

The Man in the Iron Mask, with Donald Robertson and Brandon Douglas in the leading roles, will shortly go on tour. The play has been specially cast and costumed.

An emotional play, with strong female role is wanted by "Immediate," care this office.

"Jones," care Rich and Maeder, 51 West Twenty-eighth Street, wants an opera house in a good town.

Manager H. D. Clarke will book a few first class attractions for the few remaining open weeks at the Ninth Street Opera House, Kansas City, Mo. He is also prepared to book for next season.

George W. Mitchell is at liberty for old men and character heavies. His address is 140 Third Avenue.

Cool's Big Stock company, headed by Eloy Crowell and Charles Mortimer, has been doing a big business through Ohio, and is inundated with requests for return dates for next season.

The new Crawford Theatre at St. Joseph Mo., one of the handsomest theatres in the West, and managed by L. M. Crawford, of Crawford's Circuit, Topeka, Kans., has played the best attractions on the road the past season to big business. Mr. Crawford is now booking the house for next season. Frank T. Hall is the resident manager of the house.

Elouine Arnold Andrews, having let the play, Michael Strogoff, to William Morri, warns theatre managers against its production by any parties other than herself or Mr. Morris. Any infringement of her rights will be prosecuted to the full extent of the law.

OBITUARY.

Augustus S. Pennoyer, familiarly known as "Gus," died last Thursday morning at his home, 1301 Stillman Street, Philadelphia, of pneumonia. For almost half a century he had been connected with the theatre. Mr. Pennoyer was born in Monmouth, N. J., in 1828. His father was James Pennoyer a well-to-do sea captain and owner of valuable property in New York. The boy was to have led such a life as his father's, but he was seized with a fever for travel and a theatrical life when barely more than 16, and left home to seek an engagement. He joined the Crisp company which was touring Southern cities, and traveled with it for months. Crisp, the manager, was the father of Ex Speaker Crisp and of Harry Crisp, who became one of the leading men of the theatrical profession. It was in his company that Pennoyer began his climb that in the years to follow was to lead him in turn through all the duties of call boy, property man, stage carpenter, prompter, stage manager, treasurer and manager. He had not progressed very far, however, when the Mexican war broke out. He was then call boy at the old St. Charles Theatre, New Orleans, but war had greater allurements for him than the stage, and he left his place at once. He was but eighteen, and could only enter as a drummer. In 1848, when the war was over he returned to the theatrical business, and in one city and another throughout the South was attached to theatres in various capacities. In New Orleans, Memphis, Mobile and in the upper Mississippi and the Ohio River towns he had scores of friends in theatrical and business life. Several successful managers to-day look back upon the time when Pennoyer found a place for them in the theatre at the beginning of their career. Joe Brooks and J. Fred. Zimmerman are among those whose ability was given its first foothold by Pennoyer's interest. Thirty-four years ago, when he was connected with the Walnut Street, Philadelphia, Mr. Pennoyer married Clara Reed, who was the original little Eva.

She was the daughter of John Reed, who grew old with the theatre, and after his half a century of service was looked as being as much a part of the history of the house as was Forrest or Booth. Her brother was Roland Reed. They had four children, Nellie, Carrie and Alice Pennoyer, all of whom began their theatrical life in child parts, and William Pennoyer, who was for years treasurer of the Broad Street Theatre, Philadelphia, and who is now manager of a theatre in Pittsburg. For several years past Mrs. Pennoyer has been retired from active theatrical life, and Alice Pennoyer, who was touring with Captain Paul Jones until recently, has been the only representative of the Pennoyer name on the boards. In 1861 Gus. Pennoyer joined the Kiehings Opera company as manager, and in 1864 was in a like capacity for Charlotte Thompson. In the next year he was business manager and treasurer for the Wallack Davenport combination, and in the latter part of 1865 became business manager of the Kiehings English Opera company at its formation. Pennoyer made two trips to Europe for the company in 1867 and 1869, the first time to libretti and costumes and the second time for artists. Early in the seventies he was engaged in other enterprises, and after being connected for short periods with different companies became manager for Lotta just at the opening of her successes. He was her manager when she made her European tour. For the last seven years he traveled with his brother-in-law, Roland Reed, as treasurer. Mr. Pennoyer was a Mason and an Elk.

Edward McGuire, lessee of the Bon Ton Theatre, Jersey City, died at his home in New York City on Jan. 28 of pneumonia. The deceased was thirty-eight years of age and a member of the Jersey City Lodge of Elks.

Mrs. Susan A. Aiken died in New York on Jan. 27. She was born in Boston, Mass., in 1805. She was the mother of George L., Albert W., and Frank E. Aiken, the last named of whom survives her. Interment was in Mount Auburn Cemetery, Cambridge, Mass.

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DATES AHEAD.

THE IDEALS

THE GORMANS

THE RODAK (Fred Nora, mgr.): New Brunswick, N. J., Feb. 3-4, Trenton 5-6, Elizabeth 7-8.

THE OLD HOMESTEAD (E. A. McPartland, mgr.): Philadelphia, Pa., Jan. 20-Feb. 15, Newark, N. J., 17-22.

THOMAS E. SHEA: New Castle, Pa., Feb. 3-5, Altoona 10-15.

THE NEW BOY (O. E. Hallom, mgr.): Philadelphia, Pa., Feb. 24-29.

THE OLD HOMESTEAD (No. 2, William Warmington, mgr.): Norfolk, Va., Feb. 7-8.

ULLIE AKERSTROM (Gus Bernard, mgr.): Brockton, Mass., Feb. 3-8, Lowell 10-15.

UNCLE JOHN SPRIGGINS (Dave E. Levis, mgr.): Dallas, Ore., Feb. 4, Portland 5.

VAN DYKE AND EATON: Carthage, Mo., Feb. 3-7.

VINCENT-STREETER: Spring Valley, Ill., Feb. 3-8, Rock Island 9-15.

WELLINGER'S PLAYERS: Danville, Ill., Feb. 3-8.

WHITE RAT: Cincinnati, O., Feb. 2-8.

WILSON BRIGGS: Annapolis, Md., Feb. 5, Fredericksburg, Va., 6, Richmond 7-8, Tarboro, N. C., 10, Wilson 11, Goldsboro 12.

WICKLOW POSTMAN (W. F. Crossley, mgr.): San Antonio, Tex., Feb. 4, Austin 5, Waco 6, Fort Worth 7, El Paso 11-15.

WILTON COMEDY (Western, D. H. Woods, mgr.): Elmira, N. Y., Jan. 27-Feb. 8, Bradford, Pa., 10-15, Corning, N. Y., 17-22.

WILTON COMEDY (Eastern, N. C. Bradley, mgr.): Peekskill, N. Y., Feb. 3-8, Plainfield, N. J., 10-15, Trenton 17, Newburg, N. Y., 24.

WHITE SLAVE: Philadelphia, Pa., Feb. 10-15.

WILLIAM HOEY (The Globe Trotter; John M. Cook, mgr.): Chicago, Ill., Feb. 2-8, St. Louis, Mo., 9-15, Milwaukee, Wis., 17-22.

WILLIAM BARRY: Meriden, Conn., Feb. 4, Waterbury 5, Derby 6, Wallingford 7, New London 8, Newport, R. I., 10, Fall River, Mass., 11, Salem 12, Laurence 13, Manchester, N. H., 14, Lowell, Mass., 15, Lynn 17, Middletown, Conn., 20, Rockville 21.

WAR OF WEALTH (Charles A. Parker, bus. mgr.): Philadelphia, Pa., Feb. 3-8, Brooklyn, N. Y., 10-15, Washington, D. C., 17-22.

WARD AND VOKES: Boston, Mass., Feb. 3-8.

W. H. CRANE (Joseph Brooks, mgr.): New York city Jan. 20—indefinite.

WALKER WHITESIDE (Heuck and Snyder, mgrs.): Cleveland, O., Feb. 3-5, Pittsburg, Pa., 10-15.

WM. C. ANDREWS (My Wife's Friend; Ralph Howard, mgr.): Oneida, N. Y., Feb. 4, Watertown 5, Geneva 7, Syracuse 10, Lyons 12, Auburn 13, Ithaca 14, Weedsport 15.

OPERA AND EXTRAVAGANZA.

AN ARTIST'S MODEL: New York city Dec. 23—indefinite.

ALBANI CONCERT: Albany, N. Y., Feb. 5.

BLACK CROOK (Springer and Welty, mgrs.): Jersey City, N. J., Feb. 3-8.

BOSTONIANS (Barnabee and MacDonald, props.; Frank Perley, mgr.): Washington, D. C., Feb. 3-8.

CASTLE SQUARE OPERA: Boston, Mass.—indefinite.

CAMILLE D'ARVILLE OPERA: Trenton, N. J., Feb. 5.

CANADIAN JUBILEE SINGERS: Chicopee, Mass., Feb. 4, Northampton 5, 6, Chicopee Falls 7, Springfield 8-9.

DEVIL'S AUCTION (Charles H. Vale, mgr.): Cincinnati, O., Feb. 2-8.

DELLA FOX OPERA (Nat Roth, mgr.): Chicago, Ill., Jan. 20-Feb. 8, Pittsburg, Pa., 10-15.

DAMROSCH OPERA: Boston, Mass., Feb. 3-8.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Columbus, O., Feb. 4, Toledo 5, Johnstown, Pa., 6, Harrisburg 7, Lancaster 8, Baltimore, Md., 10-15, Philadelphia, Pa., 17-29.

FRANCIS WILSON OPERA (A. H. Canby, mgr.): Boston, Mass., Jan. 13-Feb. 8.

FANTASMA (Hanlon's): Duluth, Minn., Feb. 2-4, West Superior, Wis., 5, Eau Claire 6, Madison 7, 8, Milwaukee 9-15.

GONZALEZ COMIC OPERA (Frank V. French, mgr.): Altoona, Pa., Feb. 3-8, Pittsburg 10-15, Wheeling, W. Va., 17-22.

FENCING MASTER: Cleveland, O., Feb. 3-5, Akron 6, Mansfield 7, Canton 8, Steubenville 10, Wheeling, W. Va., 11, Zanesville, O., 12, Springfield 14, Columbus 15, Chillicothe 17, Dayton 19, Middletown 20, Richmond, Ind., 21, Muncie 22.

FRANK DANIELS (Wizard of the Nile): Baltimore, Md., Feb. 3-8.

GARRICK BURLESQUE (Thrilby; John P. Slocum, mgr.): New York city Feb. 3-8.

GRAND OPERA: New York city Jan. 20—Feb. 15.

HARRIS' ENGLISH OPERA: Cincinnati, O., Feb. 3-8, Pittsburg, Pa., 17-22.

HINRICH'S OPERA: Philadelphia, Pa., Jan. 27-Feb. 8.

JULES GRAU COMIC OPERA: Houston, Tex., Feb. 3-8.

KIMBALL OPERA COMIQUE (Mrs. Jennie Kimball, mgr.): San Francisco, Cal., Feb. 3-8, Oakland 10-12, Stockton 13, Sacramento 14, 15, Portland, Ore., 17-19.

LADY SLAVEY: New York city Feb. 3—indefinite.

LILLIAN RUSSELL: Baltimore, Feb. Md., 3-8, Rochester, N. Y., 10-12, Syracuse 13, Albany 14, Poughkeepsie 15.

MARIE TAVARY OPERA: San Francisco, Cal., Feb. 3-8.

NASHVILLE STUDENTS: Camden, Ark., Feb. 5.

PRINCESS BONNIE (D. W. Truss and Co., mgrs.): Memphis, Tenn., Feb. 7, New Orleans, La., 9-15.

SOUSA'S BAND (D. Blakely, mgr.): Minneapolis, Minn., Feb. 4, Duluth 5, St. Paul 6, Fargo, No. Dak., 7, Butte, Mont., 8, Helena 9, Spokane, Wash., 11, Tacoma 12, Seattle 13, Victoria, B. C., 14, Tacoma, Wash., 15, Seattle 16, Portland, Ore., 17, 18, Salem 19.

SUPERBA (HANLON'S): Lowell, Mass., Feb. 3-8, Baltimore, Md., 10-15, Washington, D. C., 17-22.

SINBAD (David Henderson, mgr.): Salem, O., Feb. 3-9, Canton 10.

THE SHOP GIRL: Boston, Mass., Jan. 27-Feb. 8, Philadelphia, Pa., 17-29.

THE SPARROW (Eick and Lientz, mgrs.): Brooklyn, N. Y., Feb. 10-15.

TOMPKINS' BLACK CROOK (U. D. Newell, bus. mgr.): Evansville, Ind., Feb. 4, Terre Haute 5, Anderson 6, Indianapolis 7, 8, Toledo, O., 9-12, Dayton 13, Newark 14, Wheeling, W. Va., 15, Philadelphia, Pa., 17-22, Williamsport 24.

THE PASSING SHOW (Canary and Lederer, props.; Frank W. Martineau, mgr.): Rochester, N. Y., Feb. 4, 5, Syracuse 6, Ithaca 7, Utica 8, Brooklyn 10-15, Baltimore, Md., 17-22, Washington, D. C., 24-29.

THE MERRY WORLD (Claire Patee, mgr.): Milwaukee, Wis., Feb. 3-8, Chicago, Ill., 9-15.

THRILBY (John P. Slocum): New York city Feb. 3-8, Brooklyn, N. Y., 10-15, Providence, R. I., 17-22.

TEMPLE QUARTETTE: Geneseo, N. Y., Feb. 4, Norwich 5, Binghamton 6, Rochester 7, W. Troy 8, Blossburg, Pa., 10, Altoona 11, Patterson, N. Y., 13, Lawrenceville 14, New York city 15, Chagrin Falls, O., 17.

TWELVE TEMPTATIONS (Charles H. Vale, mgr.): Paris, Tex., Feb. 3.

FRANCISCO CENTURY GIRL (Fred Hallen, mgr.): Detroit, Mich., Feb. 3-8, Chicago, Ill., 10-24.

WESTERN OPERA CO. (Bob Ray): Ann Arbor, Mich., Feb. 3-4, Grand Rapids 5-6, Saginaw 7-8, London, Ont., 10-11, Woodstock 12, Hamilton 14-15.

WANG (D. W. Truss and Co., mgrs.): Kansas City, Mo., Feb. 3-5, Ottumwa, Ia., 6, Oskaloosa 7, Burlington 8, Quincy, Ill., 10, Galesburg 11, Peoria 12, Bloomington 13, Springfield 14, Decatur 15.

MINSTRELS.

ST. G. FIELD'S WHITE MINSTRELS: Bennington, Vt., Feb. 4, Burlington 5, Montreal, P. Q., 6-8.

BOSTONIA AND YORK: Denver, Col., Feb. 3-10.

DARKEST AMERICA (Will A. Junker, mgr.): Horton, Kans., Feb. 4, Beatrice, Neb., 5, Lincoln 6, Hastings 7, Kearney 8, Grand Island 10, Columbus 11, Fremont 12, Council Bluffs, Ia., 13, Omaha, Neb., 14, 15.

GUS HINRICHS': Wheeling, W. Va., Feb. 3-5.

HI HENRY'S MINSTRELS: Steubenville, O., Feb. 4, Washington, Pa., Wheeling, W. Va., 8, Cincinnati, O., 10.

PRINGLE AND WEST (Joseph Garland, mgr.): Brooklyn, E. D., Feb. 3-8.

SAM T. WARD (mgr.): Guelph, Ont., Feb. 3, 4, Galt 5, Berlin 6, Seaforth 7, Goderich 8, Clinton 10, Mitchell 11.

VAUDEVILLE.

CITY CLUB: New York city, Feb. 3-8.

CROCUS BURLESQUE (Sam T. Jack, mgr.): Paterson, N. J., Feb. 3-8.

EARLY BIRDS: Hoboken, N. J., Feb. 3-8.

FRENCH GAIETY GIRLS: Boston, Mass., Feb. 3-8.

FRENCH FOLLIES: Lynn, Mass., Feb. 3-8.

FIELDS AND HANSON'S DRAWING CARDS (John F. Fields, mgr.): Rochester, N. Y., Feb. 3-8, Buffalo 10-15.

HARRY WILLIAMS' OWN: Cleveland, O., Feb. 3-8.

HARRY MORRIS ENTERTAINERS: New York city, Feb. 3-8.

HARRY WILLIAMS' METROPOLITAN: Brooklyn, N. Y., Feb. 3-8.

HOPKINS' HORRIBLES (A. L. Hodgett, mgr.): Bellevue, O., Feb. 4, Clyde 5, Delphos 6, Ada 7, St. Marys 8.

HYDE'S COMEDIANS: Newark, N. J., Feb. 3-8, Baltimore, Md., 10-15.

HOPKINS' SPECIALTY: Milwaukee, Wis., Feb. 3-8.

JOHN W. ISHAM'S OCTOROONS: Cincinnati, O., Feb. 2-8.

LADIES' ART: Providence, R. I., Feb. 3-8.

LONDON GAIETY GIRLS: Harlem, N. Y., Feb. 3-8.

MURRAY THEATRICAL CENTURY MAIDS: Williamsburg, N. Y., Feb. 3-8.

MCHENRY: Philadelphia, Pa., Feb. 3-8.

MY UNCLE JACK: Wilmington, Del., Feb. 6-8.

NEW YORK STARS (Gus Hill, mgr.): Baltimore, Md., Feb. 3-8.

NIGHT OWLS BURLESQUE: Brooklyn, N. Y., Feb. 3-8, New York city 10-15.

ORIENTAL EXTRAVAGANZA: Wilmington, Del., Feb. 3-5.

OLYMPIA WEBER: Baltimore, Md., Feb. 3-8.

ROSE HILL FOLLY: Rochester, N. Y., Feb. 3-8.

RENTZ SANTLEY: Burlesque: St. Louis, Mo., Feb. 2-8.

RUSSELL BROTHERS: Philadelphia, Pa., Feb. 3-8.

SAM DEVERE: New York city Feb. 3-15.

SUTTELL'S LONDON BELLS: Williamsburg, N. Y., Feb. 3-8.

TONY PASTOR: New York city—indefinite.

TRANS-CONTINENTAL: Milwaukee, Wis., Feb. 2-8, Chicago, Ill., 9-15.

WEBER AND FIELD'S VAUDEVILLE CLUB: Washington, D. C., Feb. 3-8.

WEBER AND FIELD'S OWN: Pittsburg, Pa., Feb. 3-8.

WASHBURN SISTERS: Indianapolis, Ind., Feb. 3-8, Cincinnati, O., 10-15, New York city 17-29.

WHITE CROOK (Eastern): Albany, N. Y., Feb. 3-8.

ZERO (Joe Oppenheimer, mgr.): Philadelphia, Pa., Feb. 3-8.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Gunnison, Col., Feb. 3, 4, Salida 5, 6, Colorado Springs 7, 8, Denver 10-15.

BLUE MOUNTAIN JUG: Newberry, S. C., Feb. 3-8.

COYLE'S MUSEUM: Mobile, Ala., Jan. 27-Feb. 8.

COL. INGERSOLL'S LECTURES: Texarkana, Tex., Feb. 4, Marshall 5, Dallas 6, Waco 7, Galveston 8, Houston 9, San Antonio 10, Austin 11, Fort Worth 12, Sherman 13, Fort Smith, Ark., 14, Springfield, Mo., 15.

ELI PERKINS (Lectures): Perry, Ia., Feb. 4, Emmettsburg 5, New Providence 6, New Castle, Wyo., 10, Sheridan 11, Fort Custer 12, Billings, Mont., 14, Deadwood, S. Dak., 14.

E. RASON (Mormon Wizard; W. W. Tillotson, mgr.): Wichita, Kans., Feb. 4-8, Wellington 6, Winfield 7, Arkansas City 8.

FREDERICK BANCROFT (Magician): Pittsburg, Pa., Feb. 3-8, Cincinnati, O., 17-22.

HAAG'S CIRCUS: Sugartown, La., Feb. 5, Oberlin 6.

HILLYER AND BERGEL'S MYSTAGOGUES: Havana, La., Feb. 4, 5, Patterson 6, 7, Franklin 8-10, Jeanne te 11, New Iberia 12, 13, Opelousas 14, 15, Lafayette 16, 17, Crowley 18, 19, Lake Charles 20, 21.

KELLAR (Dudley McAdow, mgr.): Herkimer, N. Y., Feb. 4, Rome 5, Watertown 6, Syracuse 7, 8, Auburn 10, Geneva 11, Ithaca 12, Elmira 13, Hornellsville 14, Jamestown 15.

MARSHALL P. WILDER: Elmira, N. Y., Feb. 4.

THE FLINTS (L. J. Meacham, mgr.): Peoria, Ill., Feb. 3-8, Streator 10-12, Clinton, Ia., 13-22.

THE SAGES (Hypnotists, Thomas F. Atkin, mgr.): Pittsburg, Pa., Jan. 27-Feb. 8, Titusville 10-15, Hazleton 17-22, Frankford 24-29.

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CORA TANNER.

THE FLUTIST OF GOORIMAGOO.

To begin with, his name given and taken, was Skinski.
That's all. On billboard, wall, fence, post and tree
It was posted the same way—bare Skinski—
Skins, the flutist from Goorimagoo.
But he couldn't play "Arkansaw Traveler."

When Skinski played—ah, Heaven, such strains
Of melody! It might well have been a
Whistling chorus of seraphs that warbled.
The divine Skinski they called him.
And so he was. Quite precisely on your tin-type.
But he couldn't play "Arkansaw Traveler."

Where Skinski went the elite came.
They came in box parties—in decolleté and swallow-tail;
And they assumed intelligent expressions
While Skinski played.
But he couldn't play "Arkansaw Traveler."

It was a wondrous flute that Skinski played;
One that e'en Do Morey Ay might trill by—
And he's no musician by many a bar.
Con brio, brilliante, cadenza, cupella
Were all in Skinski's style.
But he couldn't play "Arkansaw Traveler."

'Twas all his manager's fault that the great
Skinski was booked to appear—to appear
On a fatal night in a border town—
A rum-swilling, cowhide-booted border town,
And he couldn't play "Arkansas Traveler."

Thus it came to pass that Skinski soloed there.
He took up the singing birds's purest notes and
Discounted them all—ave, by ninety per cent.
Yet the audience shot Skinski; shot him
Dead, quite; planted him and epi-
Taphed the remains thus:
"He couldn't play 'Arkansas Traveler.'"

ROBERT E. GOLDEN.

AS YOU LIKE IT.

THE recent failure in London of certain examples of the "new" drama, such as Pinero's Benefit of the Doubt and H. A. Jones' Michael and His Lost Angel, has elicited protests from those who have little faith in the problem play. Frederick Kerr, the English actor, addressing recently the members of the London Playgoers' Club, said:

Are we not in danger of neglecting the real public and of making the theatre the centre of a little mutual admiration society presided over by the earnest student of the drama and of forgetting the great public, our real masters, who want to come to the theatre to be interested and amused? The real theatregoer of London does not belong to a set; he is quite a different being to the "earnest student of the drama" of whom we have heard so much. The earnest student of the drama is usually a deadhead. However much we may have at heart the interests of art, don't let us forget to be practical. No sound commercial basis can be established on the unaided support of the deadhead. Are we not all, actors, authors and critics, taking ourselves just a bit too seriously? Our best playwrights are lending themselves to the morbid theory that life is a mistake, that sweetness, beauty and goodness are undramatic, and that the drama of the future—and, alas! the present—is to be nourished on studies of distorted minds and diseased bodies. It is my firm belief that unless the brighter side of human nature reasserts itself, and that very soon, half the theatres in London will be shut up. What is the reason of the crowds that fill the music halls night after night while so many theatres are empty? It is because the music halls are bright and cheerful, and people want to be bright and cheerful after their day's work. George Edwardes has recognized this, and taken advantage very sensibly of the depression of the drama, and George E. wardes' theatres share with the music halls the popularity which is slowly but surely passing away from the theatres. For goodness sake let us get over this craze for realism, or whatever people may like to call it; let us leave off catering for the very superior person; and let us persuade our leading dramatists to give us some more plays like Diplomacy, like Sweet Lavender, Our Boys, Two Roses, Dandy Dick, and The Ticket-of-Leave Man—plays with stories, plays with human interest, human fun, and human pathos, and let us get our public back before they have forsaken us altogether.

***

Mr. Kerr is right in much that he says, but he, too, is laboring under a delusion. It is not because the so-called "new" plays deal with social problems that they fail, but because the problems have been clumsily treated. All the great plays, both in the classic and the modern drama, have been problem plays in the respect that each has pointed out either the absurdities or the crimes of our social system. It is the plays that are devoid of thought and this kind of human interest which fail, or at least have only ephemeral popularity.

***

A writer in a London paper bewailing the fact that some people are ill-bred enough to arrive late at the theatre and thus disturb the play, asks why some enterprising manager does not close the door against the late comers? The average manager is only too glad to welcome anyone who will pay his admission, be he late or early. At the Carnegie Music Hall, in this city, no one is permitted to go to his seat once the concert has commenced but has to stand at the back until the number is over. Of course, concert numbers are short and this system might not be practicable if applied to the theatre.

***

Edward Vroom, who will produce Coppée's play For the Crown at Palmer's Theatre next Tuesday, has issued the following statement:

It is understood that the means to make this production have been furnished Mr. Vroom by one hundred gentlemen, who are willing to extend to the higher drama the same support they give to the opera, and there can be little doubt that their social influence will aid materially in again attracting to the theatre many people who have of late become somewhat alienated from it. Mr. Vroom is, however, deeply sensible that success does not depend upon the patronage of any one class and that it is to the great general public he must appeal for permanent and lasting support. He does not put himself forward as the apostle of any school of playwriting or as the advocate of any particular cult, or as the discoverer of the surpassing merits of plays to which other managers have been blind. He has simply entered the field of management with a determination to secure the best plays he can and to present them in the best possible manner.

This is very modest and very promising. Something like it was said by the late Theatre of Arts and Letters, but let us hope Mr. Vroom will succeed where others have failed.

***

Acting in Sarah Bernhardt's company is a young American girl who was graduated from the American Academy of the Dramatic Arts a few years ago. Her name is Ray Rockman. She is stately and handsome, with classic features, and she has considerable emotional ability. Bernhardt took a fancy to her, and as Miss Rockman speaks French fluently offered to give her a modest position in her company. Miss Rockman is delighted with the engagement, which she considers is admirable training for her. She appeared last week as one of the guests in Camille and said "Bon jour, madame" and "Au revoir, monsieur" as gracefully as any of her Gallic sisters.

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E. D. Shaw, Bus. Mgr. Address MIRROR.

THE FOREIGN STAGE.

THE DRAMA IN ENGLAND.

LONDON, Jan. 29.

H. A. Jones' new play, Michael and His Lost Angel, produced on the 15th inst. at the Lyceum, proved a disastrous failure. As you have already seen it at your Empire Theatre it is needless to describe it. Suffice to say it was received with marked signs of disapprobation by the public and will be withdrawn in a few days.

A new three act opera entitled Mercedes and founded on Longfellow's "Spanish Student" was produced in Dublin on the 11th inst. The work, the music of which is by Signor Daniele Pellegrini and the libretto by Signor Ardori, was a complete success.

The story is as follows: Victorian, a student, is smitten by the beauty of Mercedes, who from her infancy has been allied to a band of gypsies, but at the commencement of the first act she is supposed to have left them. A chorus of cavaliers sing praises of her beauty near her residence on the highway to Madrid. Mercedes has another ardent admirer among them in the person of a Count Lara, and declares his love for her to Don Carlos, his friend, and vows if his devotion is not returned he will have her carried off. Don Carlos denounces him as a braggart, and informs Mercedes of what has taken place. Count Lara, meeting Mercedes, avows his love for her, but is repulsed. This interview is witnessed by Victorian, and he concludes that Mercedes is playing him false. An angry altercation ensues between the rival lovers, who agree to fight a duel.

The second act opens in front of Mercedes' house, and we are introduced to Cruzado, Mercedes' father, who is accompanied by Romano, a gypsy lover, their object being to get Mercedes to return to their tribe. Hearing someone approaching they retire, and then Count Lara enters in the darkness, and while attempting to scale the wall to get into Mercedes' garden he is stabbed in the back by Romano. Before he dies, he asks Mercedes' pardon.

The third act shows the side of the mountain, Mercedes having rejoined the gypsies. Romano urges his suit again and again, but is refused by Mercedes, who bids him atone for his murder of Count Lara. Romano's love turns to hatred. He vows none other shall make Mercedes his bride and retires. Victorian, who appears to have been forgotten, returns, having heard from Don Carlos of Count Lara's dying confession. He arrives just in time to hear Mercedes, who is about to take poison in despair. The two lovers are united and Mercedes agrees to leave the place and fly with Victorian. Romano returns just in time to see the lovers in the distance. Desperate, he fires at them, but they escape unhurt and then Romano kills himself. The music of the little opera is melodious and charming, and the book is interesting.

W. B. S.

THE CARNIVAL SEASON IN ITALY.

ROME, Jan. 29.

Italians in general, and Romans in particular, care little for the drama during the carnival season, which begins on boxing night. The opera is everything, and in every town and village thoughout Italy there is an opera season at this time of the year.

In Rome Wagner's Walkure opened the season, but the ladies didn't like it, for two reasons. Firstly, because the theatre was plunged in darkness, and their toilets could not be seen; secondly, silence was enforced. No wonder that the Roman ladies found Wagner's music long and monotonous. Customs are not changed in a day, and no music that requires darkness and silence will ever attract women. The Queen and the Duchess of Costa were present and stayed to the end. But they have had a classic education, and it must have been a relief to them to sit in darkness without ever a glass in the house being fixed on them. The bill was soon changed for Puccini's Manon-Lescant, when toilets were allowed to be seen, and the ladies were allowed to talk.

Our other operas are Mefistofele by Boito, Juliet and Romeo by Gounod, and La Bohème by Puccini. These same operas are also given at the San Carlo, of Naples, which is under the same management.

Novelli is at the Valle Theatre, after a triumphal tour through South America, Portugal and Spain. The theatre was well filled to bid him welcome. A full house is so rare an occurrence here that the honor was all the greater. Novelli is accustomed to enthusiastic receptions, but he has never, I think, had so enthusiastic a reception as this. He has been giving comedy, drama, and a round of his Shakespearean characters. He was perfection in each—but his master parts, to my mind, are Shylock and Louis XI.

Madame Dil'genti is going to star with a company of "drawing-room varieties." She has now added skirt dancing to her other accomplishments, and very prettily she dances too.

Duse sails for America on the 27th inst. After America she goes to London, and then to Paris, and Italy, perhaps.

Duse made an extraordinary sensation in Stockholm. All the royal family was present, and the king sent her a magnificent bouquet at the end of her last performance. All the artists in Stockholm also sent her beautiful wreaths. She was obliged to give an extra performance at the king's request.

Pietro Ferrigini, who signed Yorick, is dead. He was one of the most humorous writers in Italy. He wrote on almost every subject, and as a most brilliant journalist, and also a dramatic author of no mean repute. He was Neapolitan by birth, which accounts for his store of wit and humor. In his youth he was a politician and took part in Italy's struggles for independence. He had had a classic education and could be learned as well as witty when he chose. And whether gay or sad, learned or funny, he was always amusing. You could not yawn over any of his articles or books even if you tried. In a word he could not be tiresome.

S. P. Q. R.

NOTES FROM ABROAD.

H. A. Leighton, who played the part of the Dean in the production of The Silence of Dean Maitland at Sydney, New South Wales, in place of the late Arthur Dacre, who committed suicide, was so overcome in the cathedral scene that he broke down. He was an intimate friend of Dacre and the choir singing and the bell tolling completely unnerved him.

Coquelin aîné will shortly revive Thermidor at the Porte St. Martin. The Comédie Française people, who still bear Coquelin a grudge for his desertion, refused to sell him the scenery of the original production, so he is having new sets painted. Sardou has added two scenes to the drama. They are entitled Robespierre at the Convention and The Last Cartload of Victims.

Gerhardt Hauptmann's new drama, Florian Geyer, in five acts and an introduction, was played for the first time on any stage at the Deutsches Theatre two weeks ago. The play treats of episodes in the peasants' war in South Germany during the sixteenth century. The piece is described as exceedingly talky and it was not a success.

Minnie Thurgate, sister-in law of E. Y. Backus, of the New York Empire Theatre, has won the beauty prize offered by an English illustrated paper. Miss Thurgate has been playing the title-role in Cinderella at Plymouth, England, recently.

A scheme has just germinated in the fertile brain of Albin Valabregue, the well-known French playwright. He suggests the formation of a "universal theatrical company," for the performance of French plays all over the world. The plays would be translated into the idiom of each country, and M. Valabregue assures his fellow-dramatists that his system would bring untold wealth into their coffers. He says he requires $30,000 capital to float the company, so in all probability the scheme will not be heard of again.

Lascombe Searelle, the South African theatrical manager, was entertained recently by a London contemporary. "During my career in South Africa," he said, I have dealt in every kind of entertainment. My two last adventures were with Miss Fortescue and Sir Charles and Lady Hallé. People told me that I was mad to take out a high class musical entertainment—they have often told me I was mad. In the event I made two thousand and eighty pounds out of twenty concerts. When I look back at the growth of the place it seems like a romance. You know, of course, all about my career in Australia, and my arrival in South Africa with an opera company. I went up to Johannesburg just to look about. There were, I suppose, about two thousand souls living in shanties or camping out. Now there are a hundred and thirty and odd thousand inhabitants on the Randt. The theatre that I am leaving behind is, in the main, a structure of wood and iron that I erected in 1888. It had to be built at the coast, taken to pieces, pack on bullock wagons, driven across country 480 miles and rebuilt at Johannesburg. The train of bullock wagons that carried the materials was an imposing spectacle. I built my theatre out on the 'Veldt,' the nearest house being far away; but the structure of the town followed the theatre, which is now the centre of important buildings."

India is not an ideal country for a dramatic company to visit, according to the statement of an English actor who relates his experiences in a London paper. He says: "The demand is for burlesque, variety, comic opera, and farcical comedy. The wave of frivolity that appears to be passing over the world, with respect to public amusements, has assumed the dimensions of a tidal wave in India. Drama and the better class of comedy are simply dead letters. They rise from the grave occasionally in a spasmodic sort of way, but their tenure of existence is always brief and commercially unsatisfactory. To dramatic artists, unless they have also the ability of the music hall performer, I say emphatically, beware of India. Dramatic artists will do well to see that their return is secured, and, on the conclusion of their engagements, let them 'leave.' Let them not think of touring. There are a number of companies doing that, and in the majority of cases they find that 'the game is not worth the candle.' And mark this, they are variety companies, not dramatic—the latter have invariably been failures. The theatres are altogether unsuitable, and the patrons, I repeat, do not want drama."

Humperdinck's new opera Die Sieben Geislein is severely condemned by the German critics. This is the opera in which all the characters have to make up as sheep.

It is interesting to note how completely the new operas have usurped the places of the old in Germany. During the year 1894 Cavalleria Rusticana was performed 515 times, Hansel and Gretel 420 times, and I Pagliacci 407 times. On the other hand Lohengrin was only performed 270 times, Carmen 200 times, and Faust 508 times.

The following plays are now occupying the boards of the London theatres: Cinderella, the Drury Lane; Trilby, the Haymarket; The Mikado, the Savoy; The Prisoner of Zenda, the St. James; One of the Best, the Adelphi; The Shop Girl, the Gaiety; Gentleman Joe, the Prince of Wales'; A Dark Secret, the Princess'; An Artist's Model, Daly's; The Sign of the Cross, the Lyric; F. S. Willard, the Garrick; The Late Mr. Castello, the Comedy; Niobe, the Strand; The Strange Adventures of Miss Brown, Terry's; Charley's Aunt, the Globe; A Model Trilby, the Opera Comique; Aladdin, the Surrey; A Woman's Reason, the Shaftesbury; and The Chili Widow, the Royalty.

That rabid French revolutionary, Paul Déroulède, is writing a new drama in verse the subject of which is drawn from the history of the Revolution, its hero being General Hoche. The title will be La Mort de Hoche.

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AN ORIGINAL OPINION OF HAMLET.

There was an entertainment given in an ancient city of the Old Dominion a few nights ago, at which I had a private box. From it I looked down upon a large and an appreciative audience. The box was a packing case, and I was the performance. After I had counted up my individual receipts I found I had done very well, considering the present dramatic depression.

Then I began to bethink me of certain things I might do. To dream, as it were, of how I might expand my present business. Hire a wagon, blazon some town with my abilities, engage a vacant lot, and play a whole piece alone. Hamlet, for instance.

Hamlet has been recited from memory before, but that would make no difference—I would be *the* Hamlet.

But which Hamlet should I recite—the Hamlet of the book, or that of the stage? For to my mind there are two.

The Hamlet of the stage is a star of every possible magnitude, surrounded by an attenuated nebulæ of lesser lights. He dresses in black, and talks in a charcoal voice. He is smooth-shaven, and walks on stilts. On the stage he is a hero.

In the book he is not a hero. He is fat, and wears a beard.

It takes five good hours to read the play of Hamlet aloud so as to be understood. On the the stage it don't take half that time.

The play of the book is an immortal drama, written upon the face of the ages by a master genius, to show all mankind, now, to-morrow and forever that an honest cause can gain no support from vacillating cowardice and unprincipled trickery.

The play is full of beautiful homilies, delightful readings and consoling philosophy.

Hamlet himself is an ass loaded with flowers.

Why, if at the end of the play he put before the king he had killed the king, that would have made a good play. But it would not have made the character.

I used to think Polonius was a foolish old man, because Hamlet mocks him so. Whereas he is one of the finest old men I ever heard of. And Hamlet kills him in the most cowardly manner conceivable.

Hamlet promises the spirit of his father to swoop to his revenge. Does he? He is also told to let his mother alone. Does he obey the ghost? Not at all. In fact, the ghost has to come a second time to prod him up and to make him let his mother alone.

Why did Hamlet compromise the deaths of Rosencranz and Guilderstern? They were not his enemies.

Why did he jilt his sweetheart? He said afterwards "I loved the fair Ophelia. Forty thousand brothers could not make up the measure of my love."

He said that because he was afraid of Laertes, whom he tried to bully. Nice prince he was in that disgraceful scene in the graveyard!

Finally, after being directly responsible for the deaths of seven persons, including his own, and being twice outwitted by the King, in a fit of desperation when wounded to death he kills the king not so much as a punishment for his father's death as to avenge his own death. I won't read Hamlet. My conventional education and my honest conviction are at war. I shall wait another 300 years after Shakespeare's time in order that the world may uneducate itself about this play. At all events, if I choose to read him, I shall do so as I please.

THESPIS.

RICE REGAINS LITTLE CHRISTOPHER.

E. E. Rice resumed the management of Little Christopher at Providence last week. During the run of the burlesque at Palmer's last year, A. M. Palmer took possession of the piece as his share of the assets of the partnership existing between himself and Mr. Rice. Since then he has had the piece on tour. Mr. Rice in regaining the piece intends to revise it completely. The company will also be reorganized.

AMONG THE DRAMATISTS.

Glen Macdonough's new play for the Lyceum Theatre is called Louisiana. The play treats of social life and character in that State—a life familiar to the author by long residence in that section. The play will be shortly finished and will be sumptuously produced by Daniel Frohman at an early date.

Ullie Akerstrom has sold the rights of her plays, Annette, the Dancing Girl, A Little Busybody and Miss Roarer for the English provinces, and will go to London in May to direct rehearsals.

Trenton is the title of a one act play, written by John W. Albaugh, Jr., which will be produced at the Lyceum Theatre, Baltimore, for the benefit of a local charity. The action takes place on the night that Washington crossed the Delaware and surprised and routed the British and Hessian troupes at Trenton, N. J. There is a strong love interest in the story and in the working out of the plot. Mr. Albaugh promises a novelty in the way of a climax.

J. M. Barrie's new play, which F. S. Willard was to have produced at the Garrick Theatre, London, will be done at some other house. Mr. Willard declined the piece owing to the central figure in it being a woman.

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